ATLANTIC TERRA COTTA

The Cathedral : Chivasso
Santa Maria delle Grazie : Milan
Fifteenth Century

VOLUME · VI · · MCMXXIII · NUMBER · I ·

A. I. A.
Standard Classification
File No. 9

Atlantic Service at the Building

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ATLANTIC TERRA COTTA

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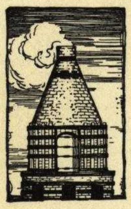
New York City's Terra Cotta Line



Atlantic Terra Cotta Company
350 Madison Avenue, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

Largest Manufacturers of Terra Cotta in the World

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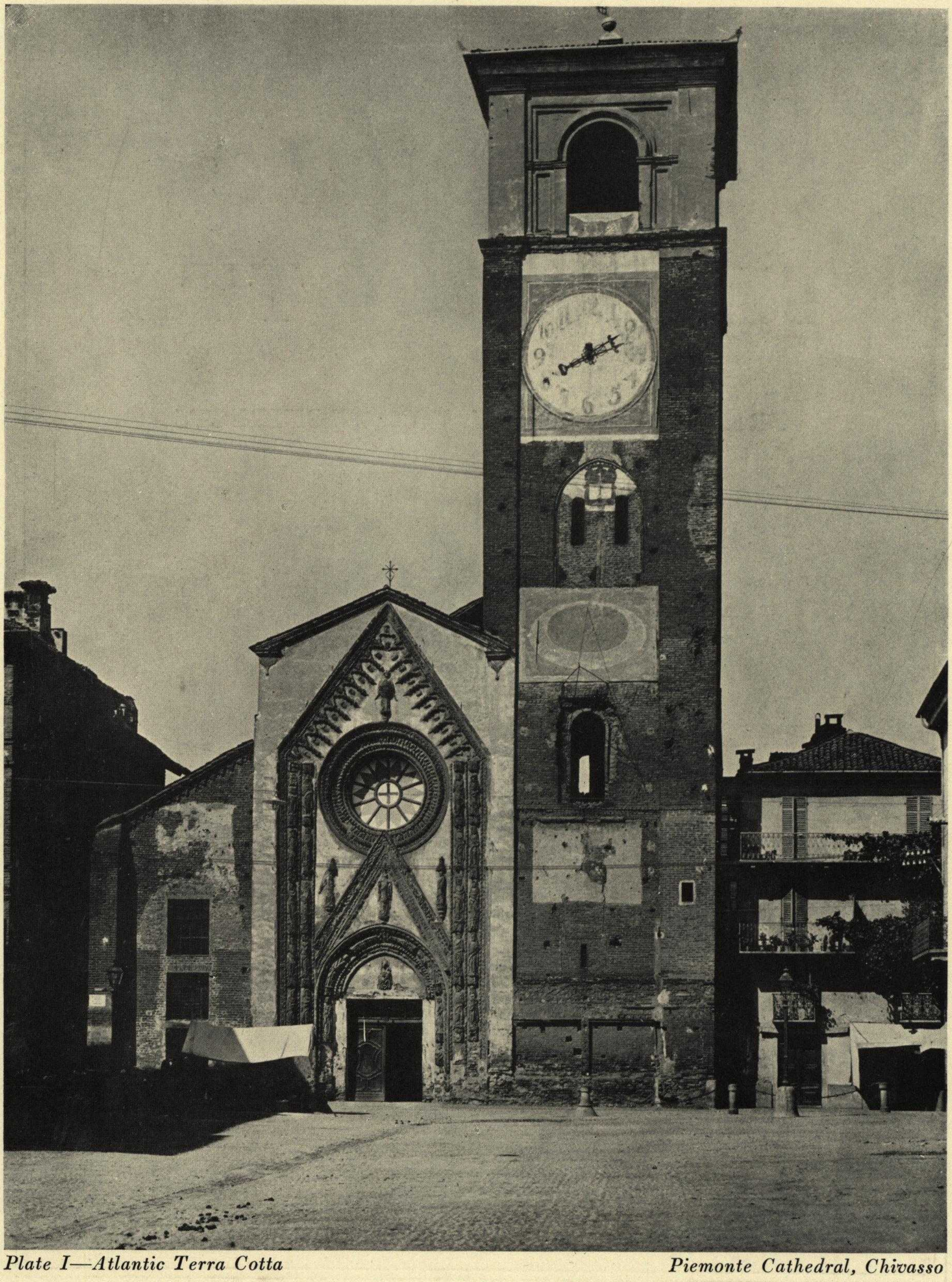

Plate I—Atlantic Terra Cotta *Piemonte Cathedral, Chivasso*

Cathedral, Chivasso; Early Fifteenth Century

Terra Cotta detail of façade, Gothic in outline, not far removed from Romanesque in detail.

ATLANTIC TERRA COTTA

VOL. VI MAY, 1923 No. 1

Illustrations from photographs collected for Atlantic Terra Cotta *by Mr. F. C. Hirons, of Dennison & Hirons, Architects, and Mr. H. V. K. Henderson, of Raymond M. Hood, Architect. Color supplement from pastel sketch by Mr. Henderson.*

The Cathedral, Chivasso
Santa Maria delle Grazie, Milan

Fifteenth Century

THE transition of Italian architecture from Gothic to Renaissance which started in the last few years of the fourteenth century was soon consummated. Usually such changes are the result of slow development by imperceptible degrees, but the intermediate period between Gothic and Renaissance is covered by a few decades. This is accounted for by the fact that the earlier classical style was the basis of Renaissance, and with a firm foundation to build on, elaboration was comparatively easy; especially for men like Donatello, Brunelleschi, Filarete, Alberti, Bramante, Ghiberti, Borgonone, Amadeo, Busti, Dolcebuono, Solari, Sperandio, Michael Angelo and Lucca della Robbia. Truly, the Renaissance period was in good hands!

The designs of the transition period that combine the two sharply contrasting styles in their modeled detail are always interesting. Examples are the Ospedale Maggiore, Milan, 1456*, and the Certosa of Pavia, 1396**. Both of these buildings even have traces of Romanesque.

The Cathedral at Chivasso differs from other examples for the modeled Terra Cotta detail of the facade is Gothic—though not far removed from Romanesque—under a low pitched roof and overshadowed by a heavy tower in striking opposition to the tracery spires of true Gothic.

This method of applying modeled Terra Cotta detail against a background of stucco or cement offers a suggestion to modern builders. If the ornament is arranged to repeat frequently, the cost would not be high.

The Church of Santa Maria delle Grazie is pure Renaissance and could easily pass as a modern building. The date, 1492, the year Columbus discovered America, comes as a surprise.

Bramante, one of the most famous architects of the Renaissance period, who ranked with Brunelleschi and Alberti, designed the transepts and choir. The sixteen-sided lantern was probably added later by someone else.

Around the choir and transepts are shields with various armorial bearings in circular medallions. The upper parts of the choir and transepts are fine in mass and proportion, but the medallion portraits would have been better in low relief.

One of the interior courts by Bramante is a splendid example of a cloistered court.

As Terra Cotta and brick are little affected by weather, the Church of Santa Maria delle Grazie today is in as good condition practically as it ever was. The damage on the Chivasso Cathedral is confined to the lower part and is undoubtedly owing to human agency.

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* Atlantic Terra Cotta, Volume V.—No. 1.

** Atlantic Terra Cotta, Volume V.—No 2., No. 3.

NOTE:—Volume VI starts with this issue.

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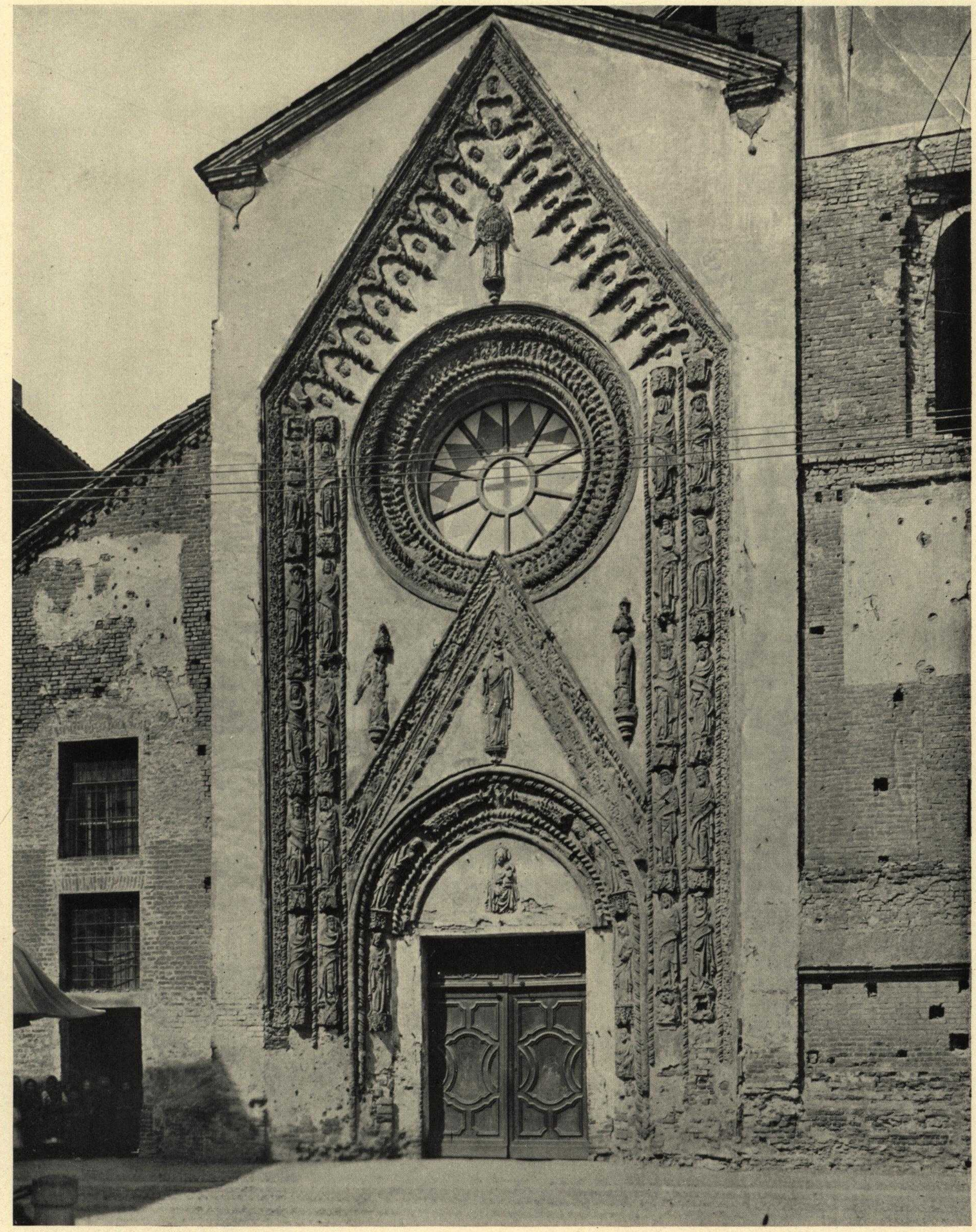

Plate II—Atlantic Terra Cotta *Piemonte Cathedral, Chivasso*

Cathedral, Chivasso

Detail of Terra Cotta Modeled Ornament

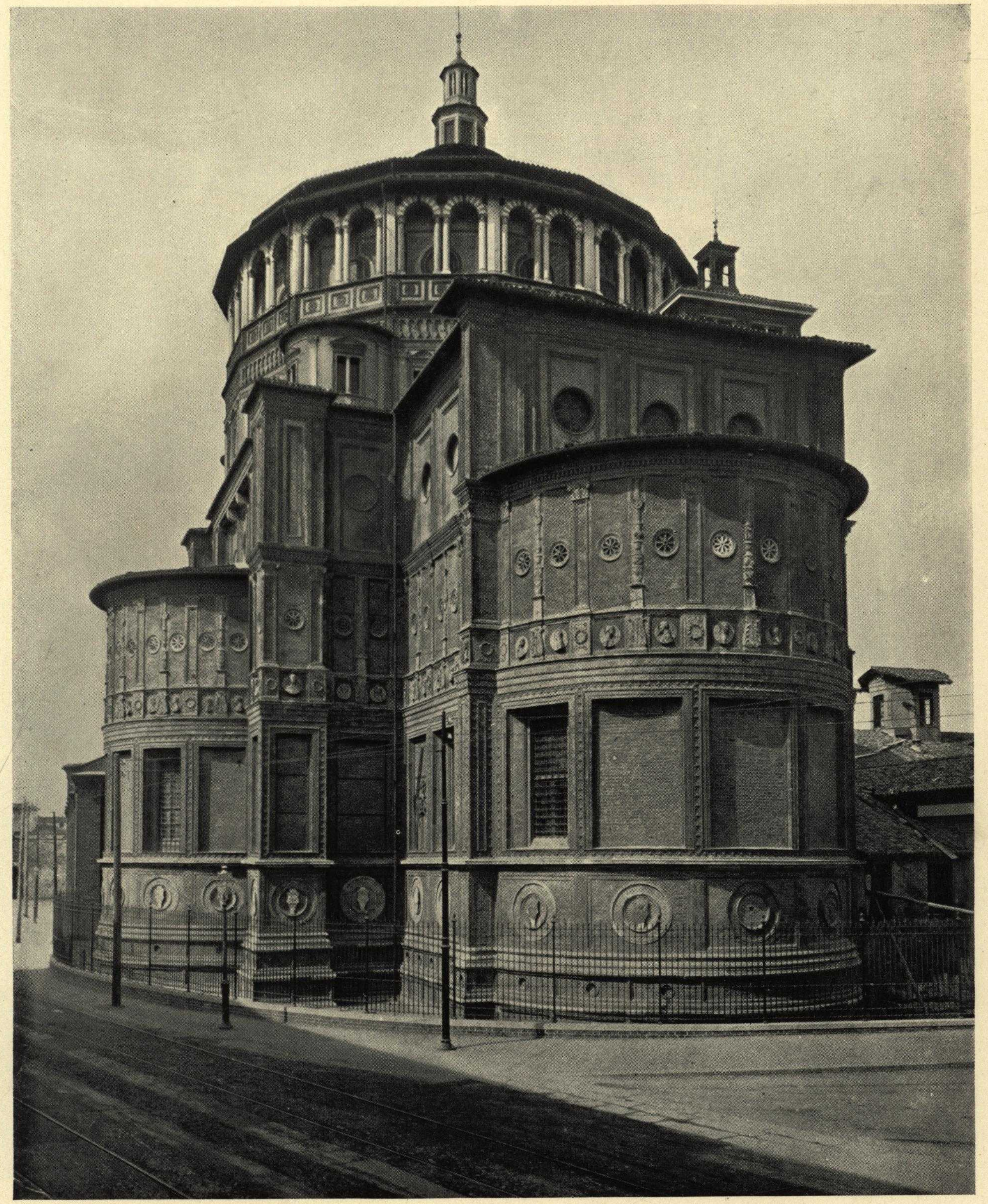

Plate III—Atlantic Terra Cotta *Santa Maria delle Grazie, Milan*

Santa Maria delle Grazie, Milan, 1492

Modeled Detail of Terra Cotta. Architect, Bramante

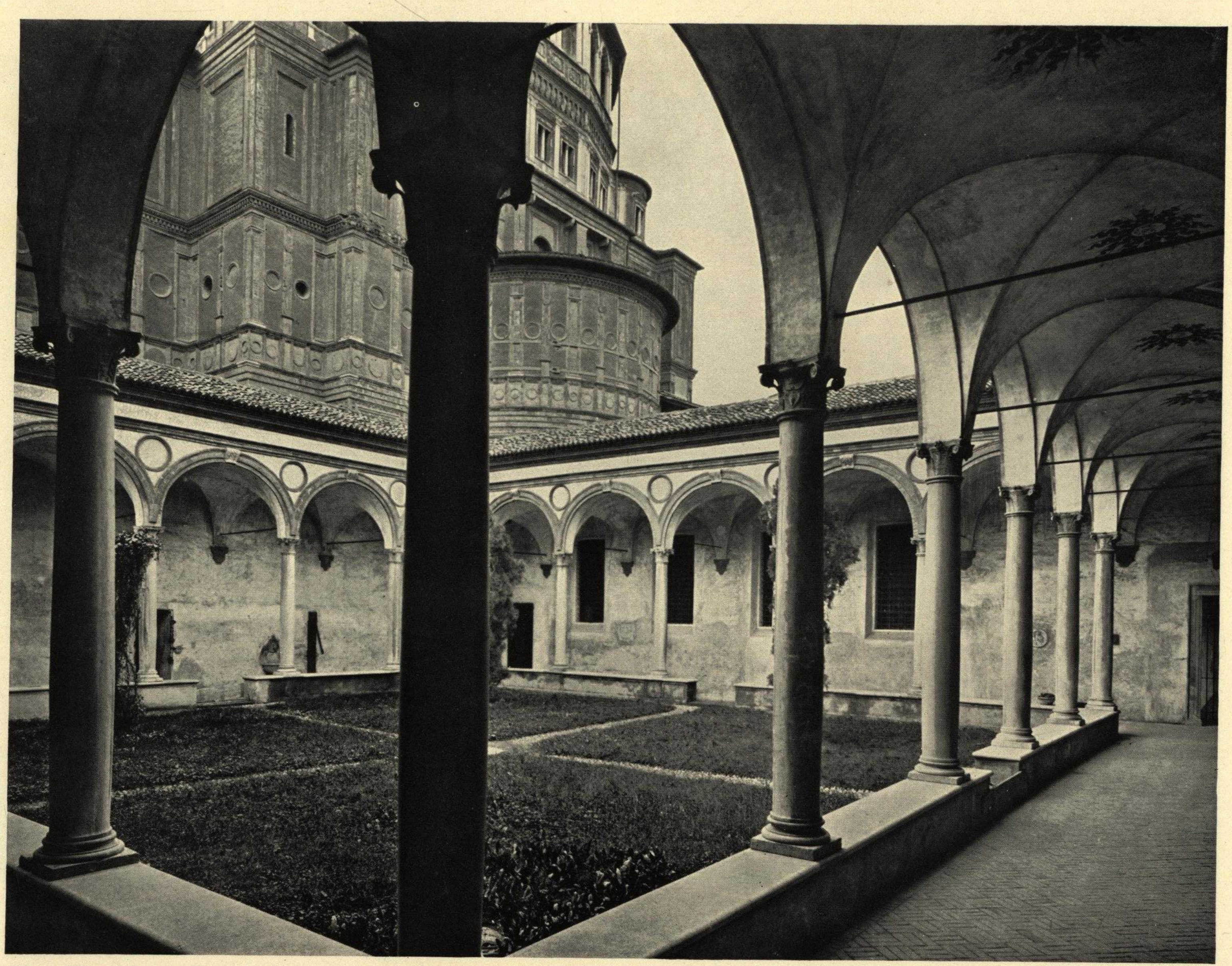

Plate IV—Atlantic Terra Cotta

Santa Maria delle Grazie, Milan

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Interior Court. Arches, capitals and belt course of Terra Cotta.

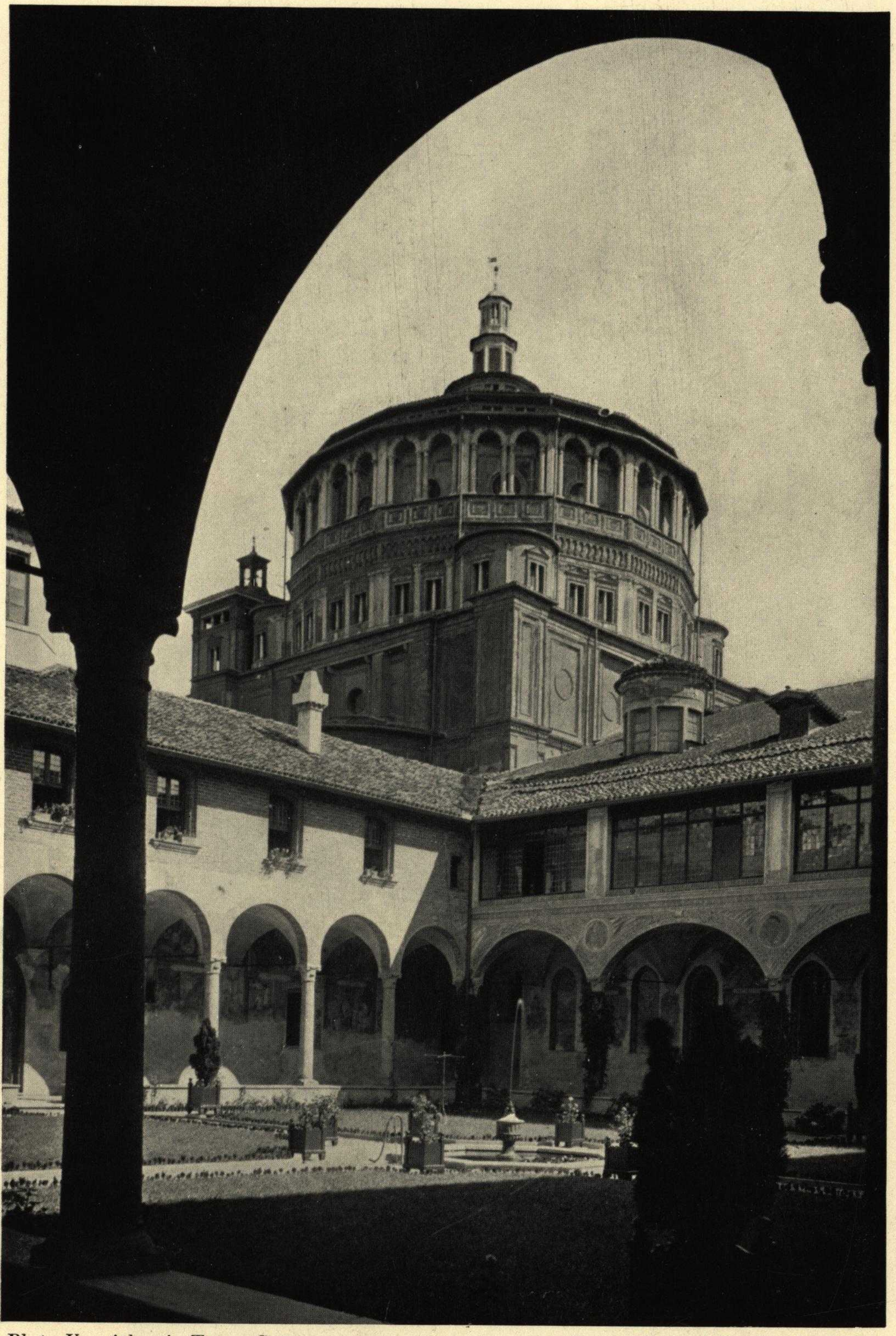

Plate V—Atlantic Terra Cotta *Santa Maria delle Grazie, Milan*

Santa Maria delle Grazie

View of Sixteen-sided Lantern from Court

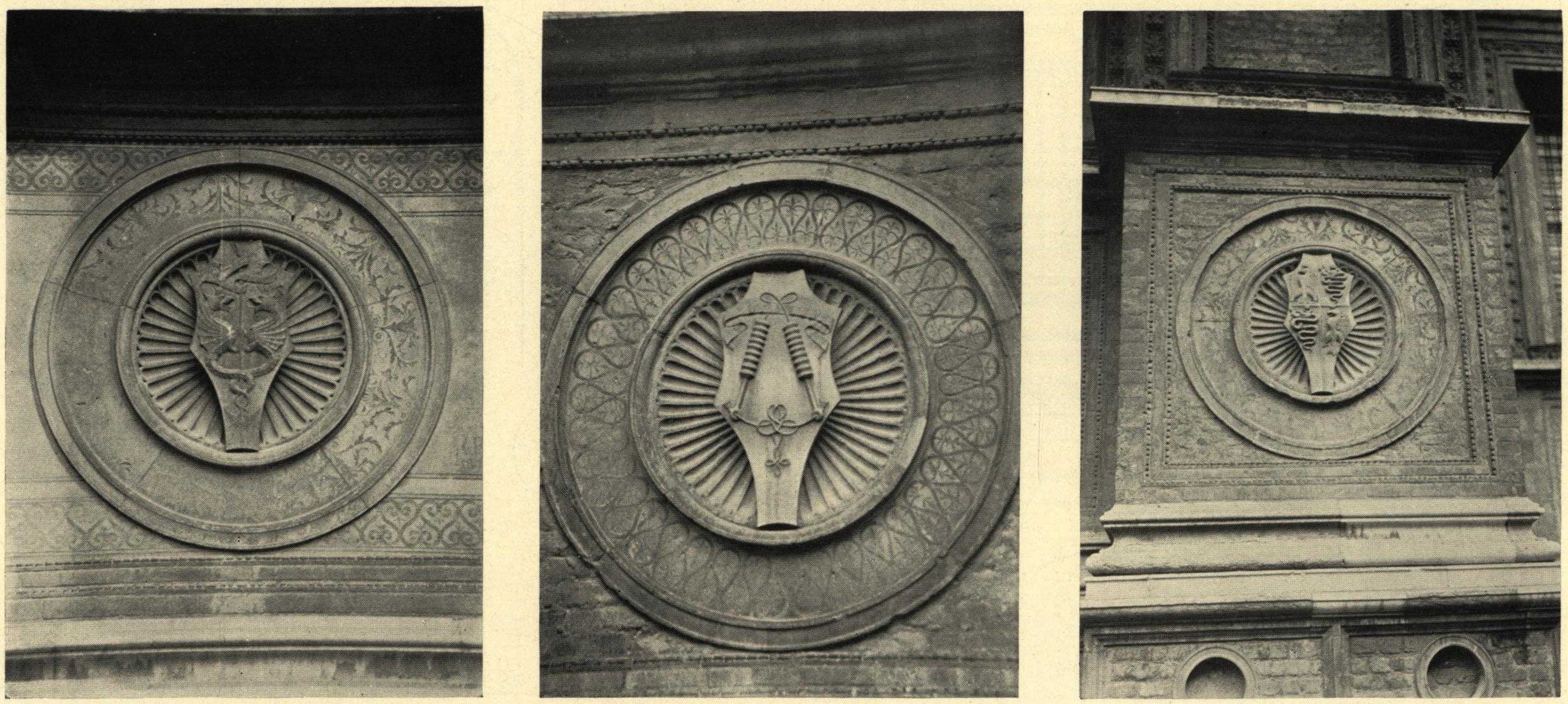

Plate VI—Atlantic Terra Cotta

Santa Maria delle Grazie, Milan

Santa Maria delle Grazie

Terra Cotta Shields at Base of Apse

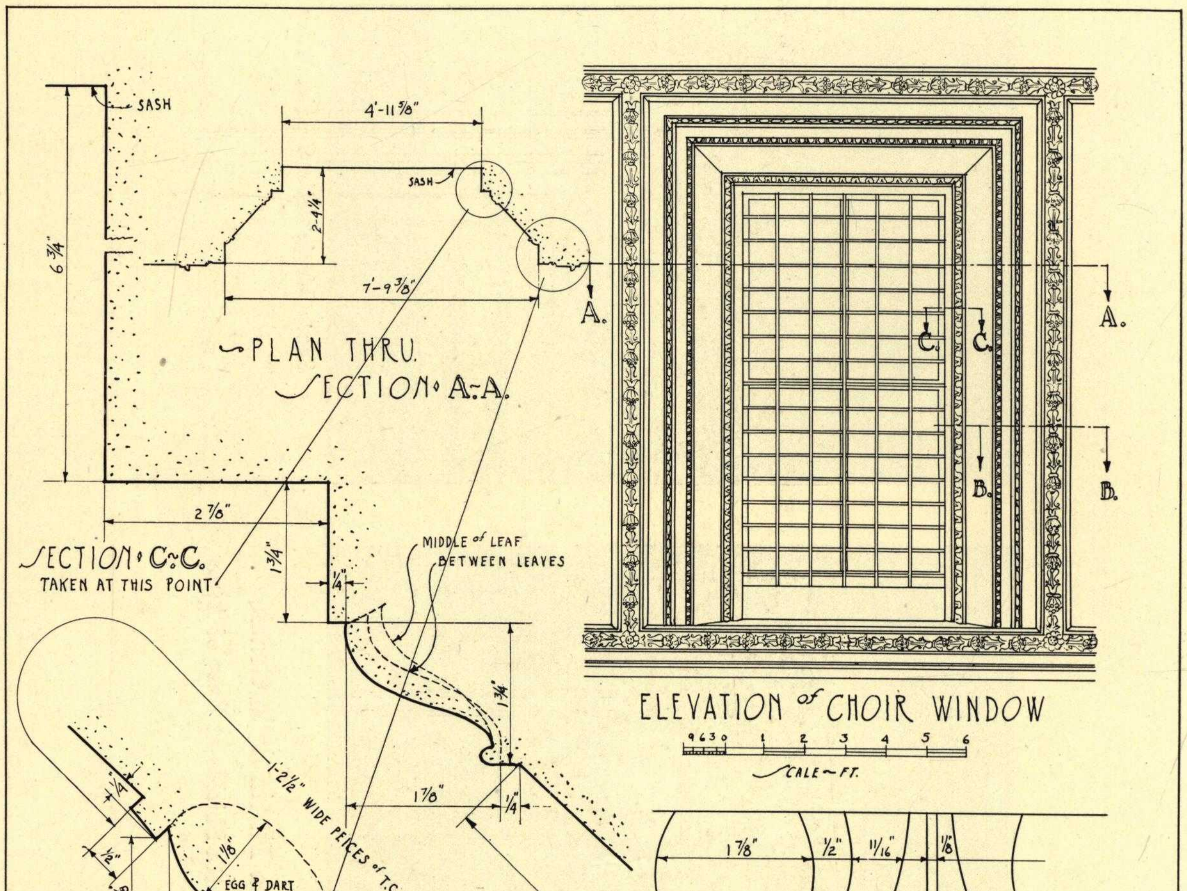

Plate VII—Atlantic Terra Cotta *Santa Maria delle Grazie, Milan*

Measured Drawing, Terra Cotta Detail, Santa Maria delle Grazie

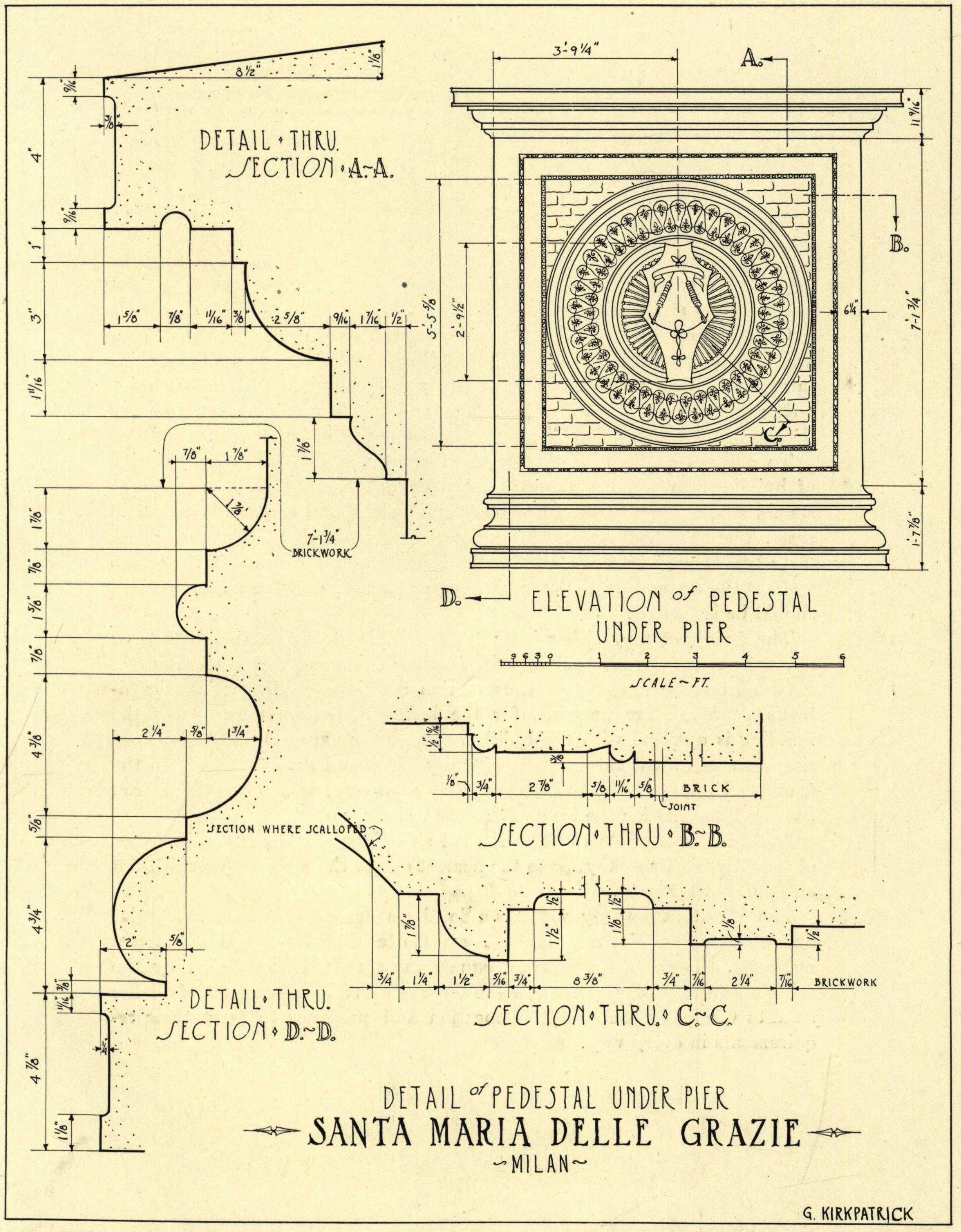

Plate VIII—Atlantic Terra Cotta *Santa Maria delle Grazie, Milan*

Measured Drawing, Terra Cotta Detail, Santa Maria delle Grazie

H. V. K. HENDERSON

PANEL OF SAN FRANCISCO

Late 15th Century

Polychrome Terra Cotta Attributed to Andrea della Robbia
National Museum, Florence

From pastel sketch by
H. V. K. Henderson

Supplement to
ATLANTIC TERRA COTTA
Vol. VI. Number 1
May, 1923.

WITHERSPOON & ARATA, INC.
NEW YORK

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Southwestern Office

District Manager, A. P. Clark, Praetorian Building, Dallas, Texas

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Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)

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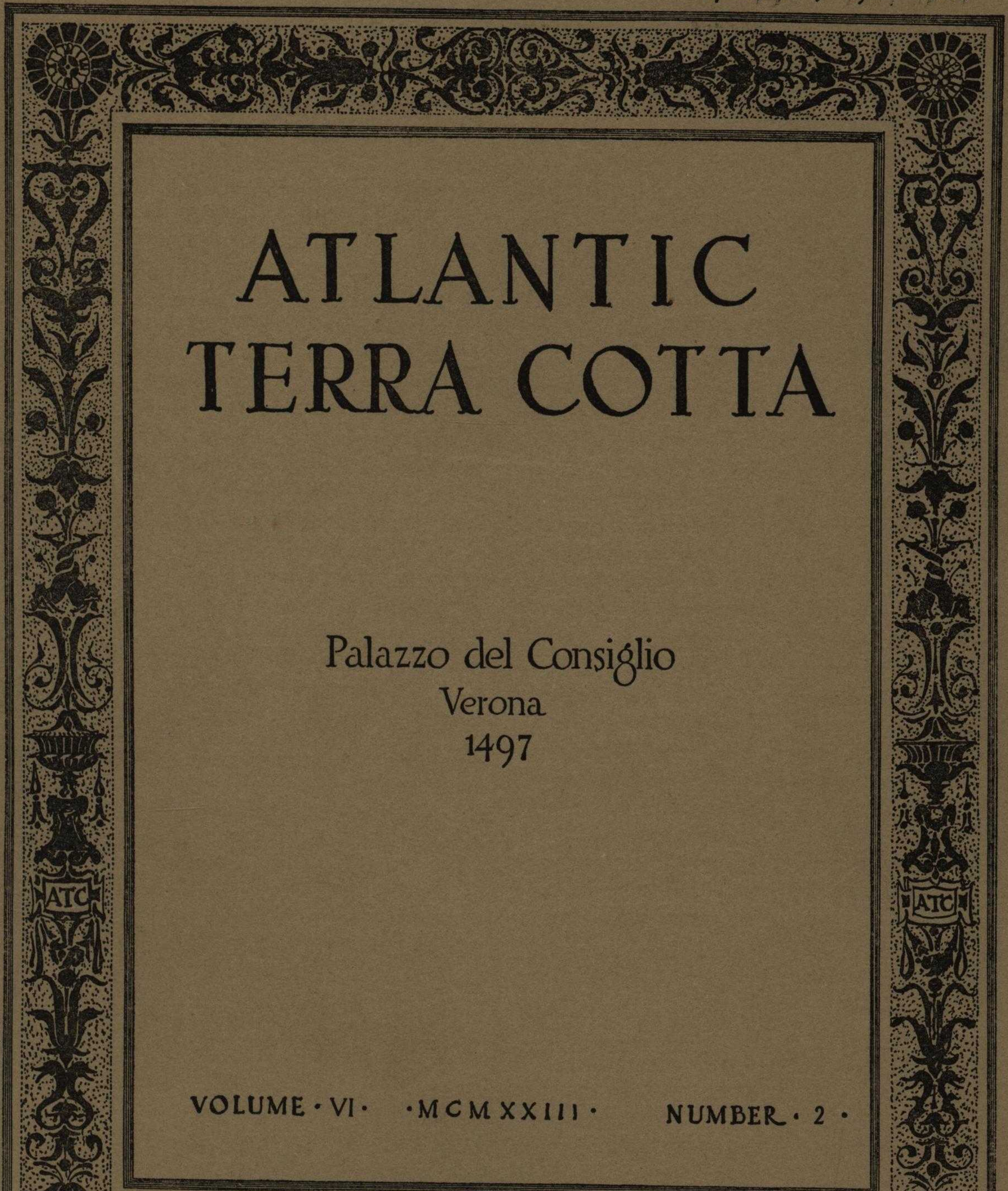

ATLANTIC TERRA COTTA

Palazzo del Consiglio
Verona
1497

VOLUME · VI · · MCMXXIII · NUMBER · 2 ·

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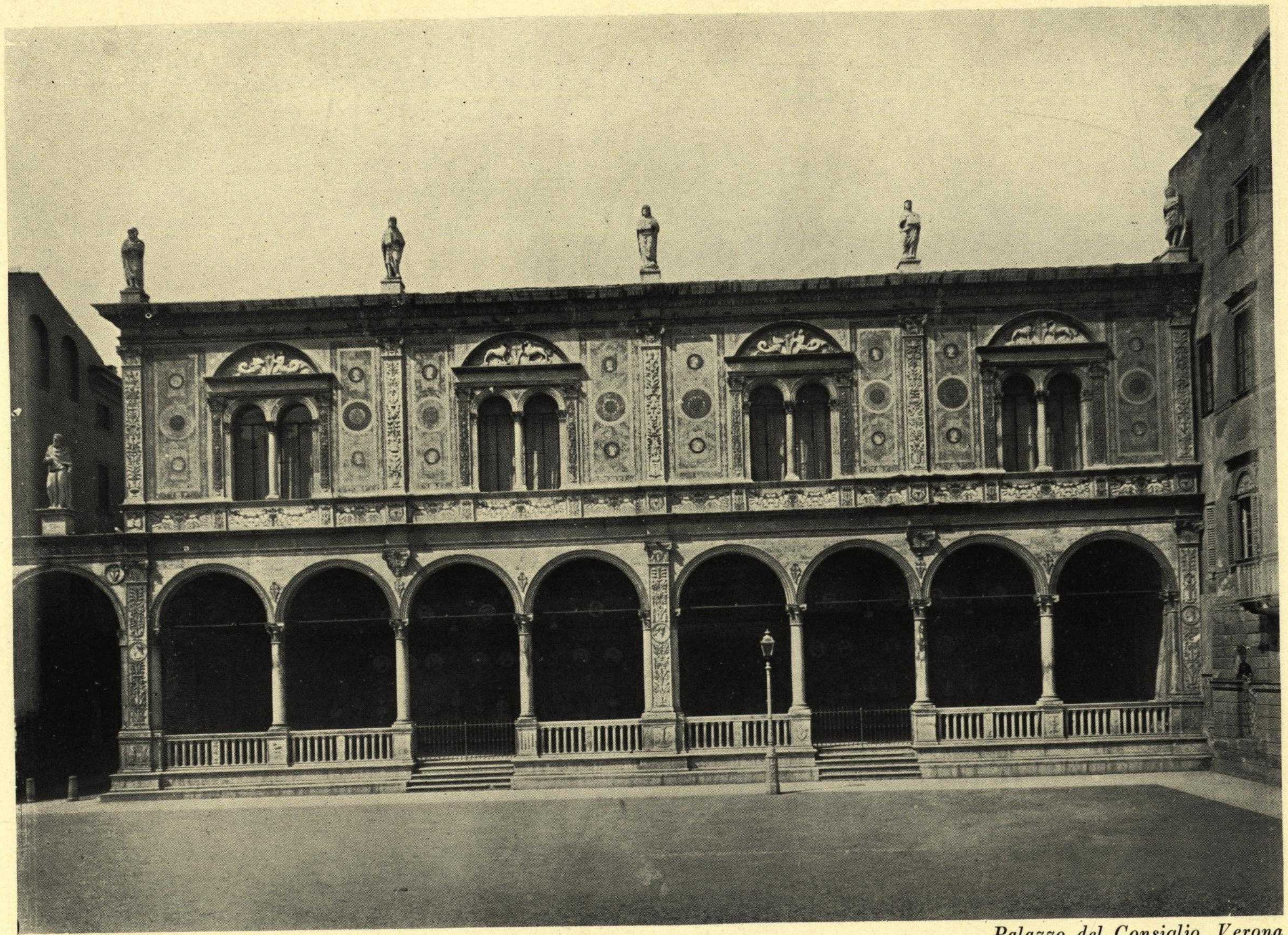

Plate IX—Atlantic Terra Cotta

Palazzo del Consiglio, Verona

Palazzo del Consiglio, Verona
1497

ATLANTIC TERRA COTTA

VOL. VI JUNE, 1923 NO. 2

Illustrations from photographs collected for Atlantic Terra Cotta *by Mr. F. C. Hirons, of Dennison & Hirons, Architects, Color supplement from pastel sketch by Mr. H. V. K. Henderson, of Raymond M. Hood, Architect*

Palazzo del Consiglio
Verona
1497

ONE of the smallest and most nearly perfect buildings of the Italian Renaissance is the Palazzo del Consiglio, or more prosaically, the Town Hall of Verona.

Erected in 1497 by order of the Venetian Republic, it was originally intended as the first step toward continuing the design on all four sides of a city square, a project that was never carried out. Nevertheless, standing alone the Palazzo is a complete unit, perfect in proportion and scale.

It is not certain who designed the Palazzo del Consiglio. Authorities attribute it variously to Fra Giocondo and to Antonio Riccio, a Veronese. Almost certainly the statue at the left represents Fra Giocondo. Other statues are of Catullus, Cornelius Nepos, Pliny the Younger and Vitruvius Cerdo.

The great modern interest of the Palazzo del Consiglio is that it was the inspiration of the masterly design for the New York Herald Building, McKim, Mead & White, Architects.

This building was built in 1892, practically four hundred years after the building in Verona, and is one of the best examples of this type of building in New York. Recently the animated clock group and the bronze owls were taken away, and the big presses that always attracted a crowd of observers to the windows have been removed. The building is converted for shops. It still has architectural charm in its detail but the crowning features were necessary for perfect realization of the Architect's conception.

In making the ornamental detail of the Herald Building Terra Cotta instead of marble, the Architects were thoroughly in accord with Renaissance practice. Many of the most beautiful Renaissance buildings of the 15th and 16th centuries used Terra Cotta extensively for ornamental detail, and these buildings are among the ones that have come down to the present practically unimpaired by centuries of exposure.

The artisans of today working with pneumatic chisels can only approximate the feeling of Renaissance ornament developed by the master artisans of the Renaissance period whose work was entirely by hand. Even if the approximation is close, the cost would be extremely high. In Terra Cotta the ornament is still made by hand and the true spirit of the Renaissance can be attained. Furthermore, manufacturing is not costly, especially when detail repeats as of necessity it must in a symmetrical design. There are no mechanical operations in Atlantic Terra Cotta, and with Renaissance ornament as a standard the experienced modeler's hands are equal to the task.

The ever rising value of New York real estate imperils many of the city's most interesting landmarks. It seems likely that the Herald Building will soon give way to a skyscraper, the fate that met the Madison Square Presbyterian Church, another design by McKim, Mead & White. Much of the polychrome Atlantic Terra Cotta of the church is fortunately preserved by the Metropolitan Museum of Art in New York, and by the Brooklyn Museum, and some of it is incorporated in new buildings. If the Herald Building is dismantled it is to be hoped that something of the same sort may be done. Certainly the Terra Cotta panels and pilasters are worthy of preservation.

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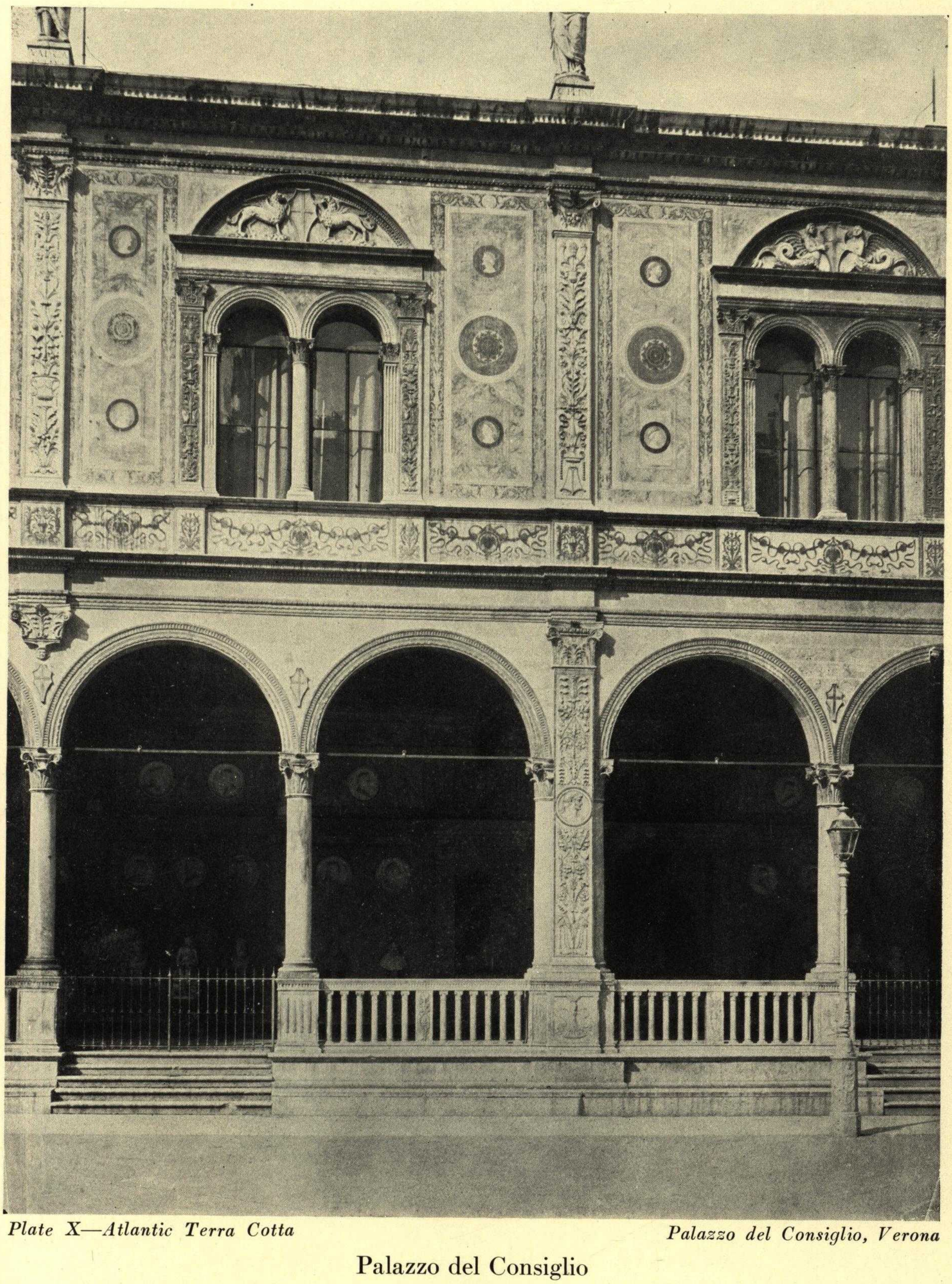

Plate X—Atlantic Terra Cotta *Palazzo del Consiglio, Verona*

Palazzo del Consiglio

Detail of Facade

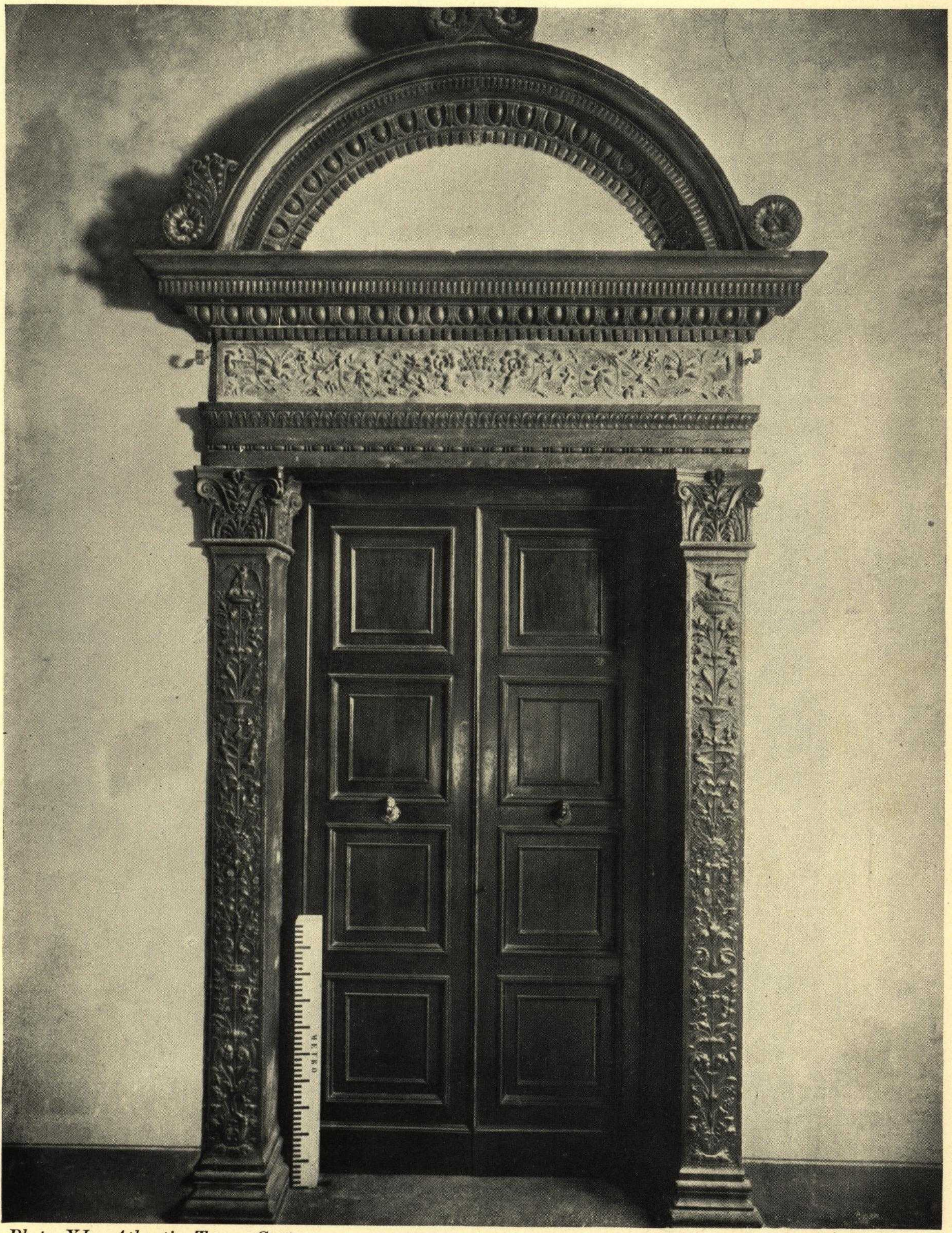

Plate XI—Atlantic Terra Cotta *Palazzo del Consiglio, Verona*

First Story Entrance, Palazzo del Consiglio

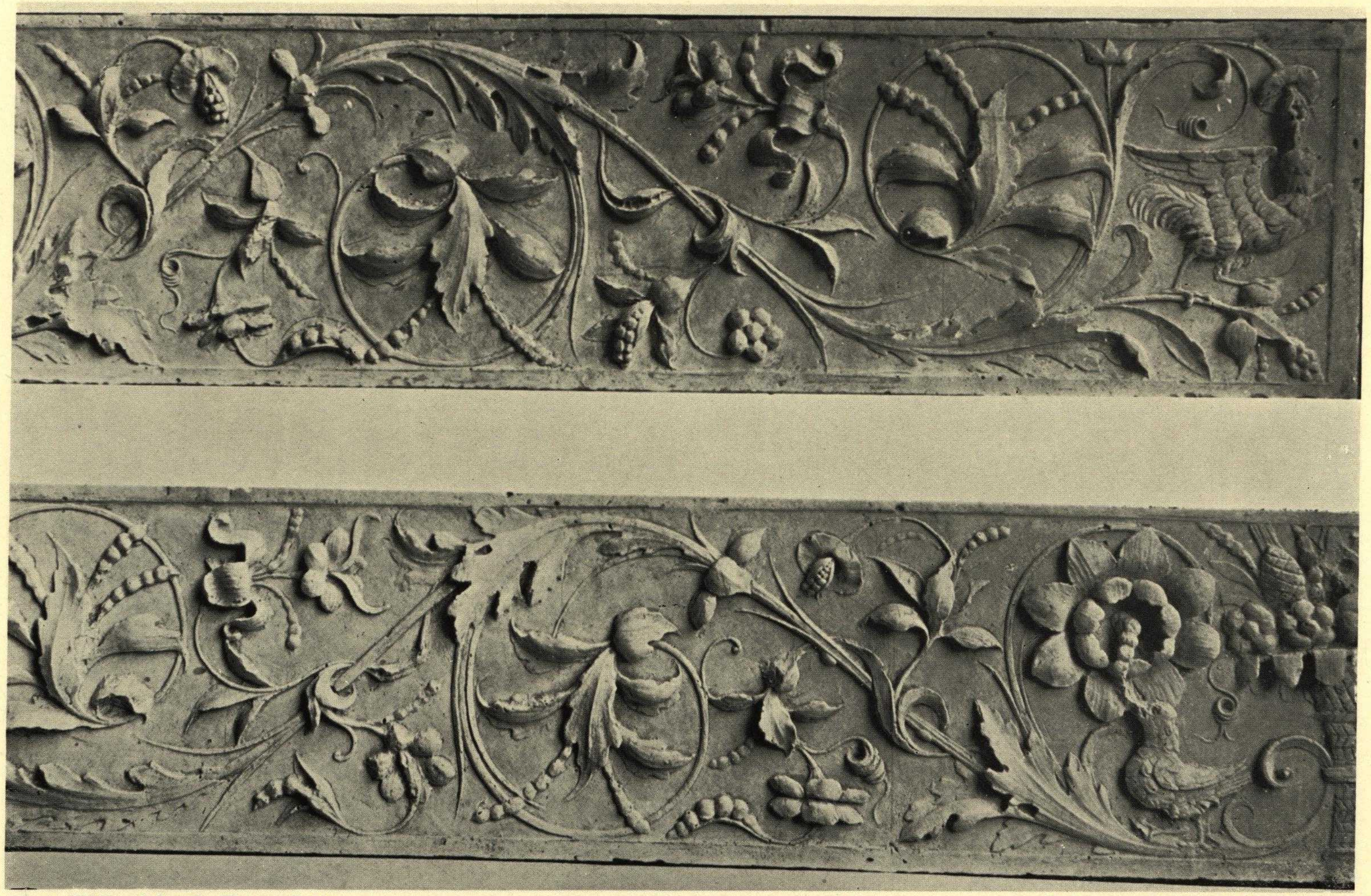

Plate XII—Atlantic Terra Cotta

Palazzo del Consiglio, Verona

Palazzo del Consiglio

Reproduction of frieze over doorway, showing the plastic character of Renaissance detail.

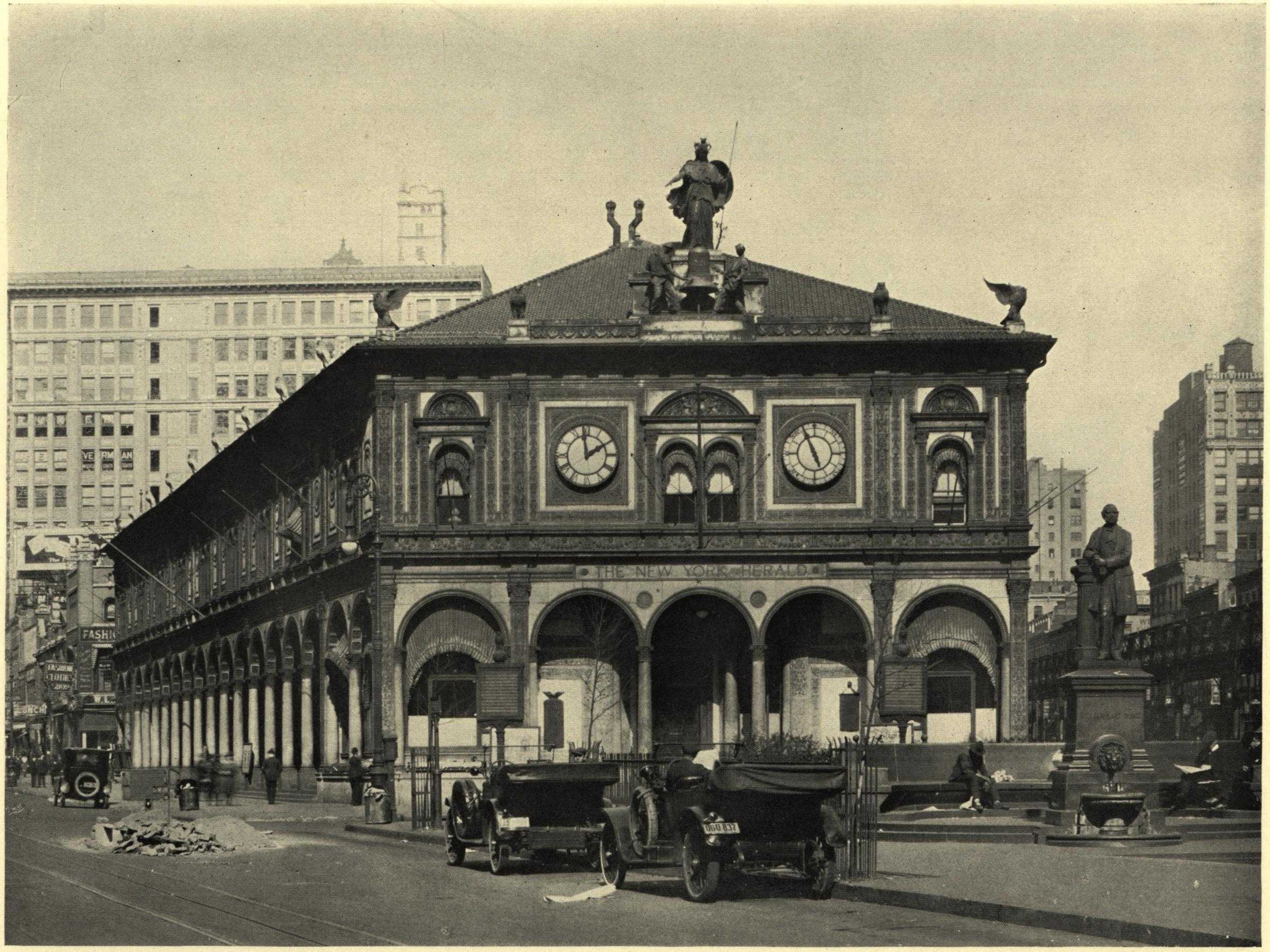

Plate XIII—Atlantic Terra Cotta *The New York Herald Building*

The New York Herald Building 1892

Modeled detail of Atlantic Terra Cotta, originally light cream; weathered to warm buff. Photograph taken before the building was converted for shops. McKim, Mead & White, Architects.

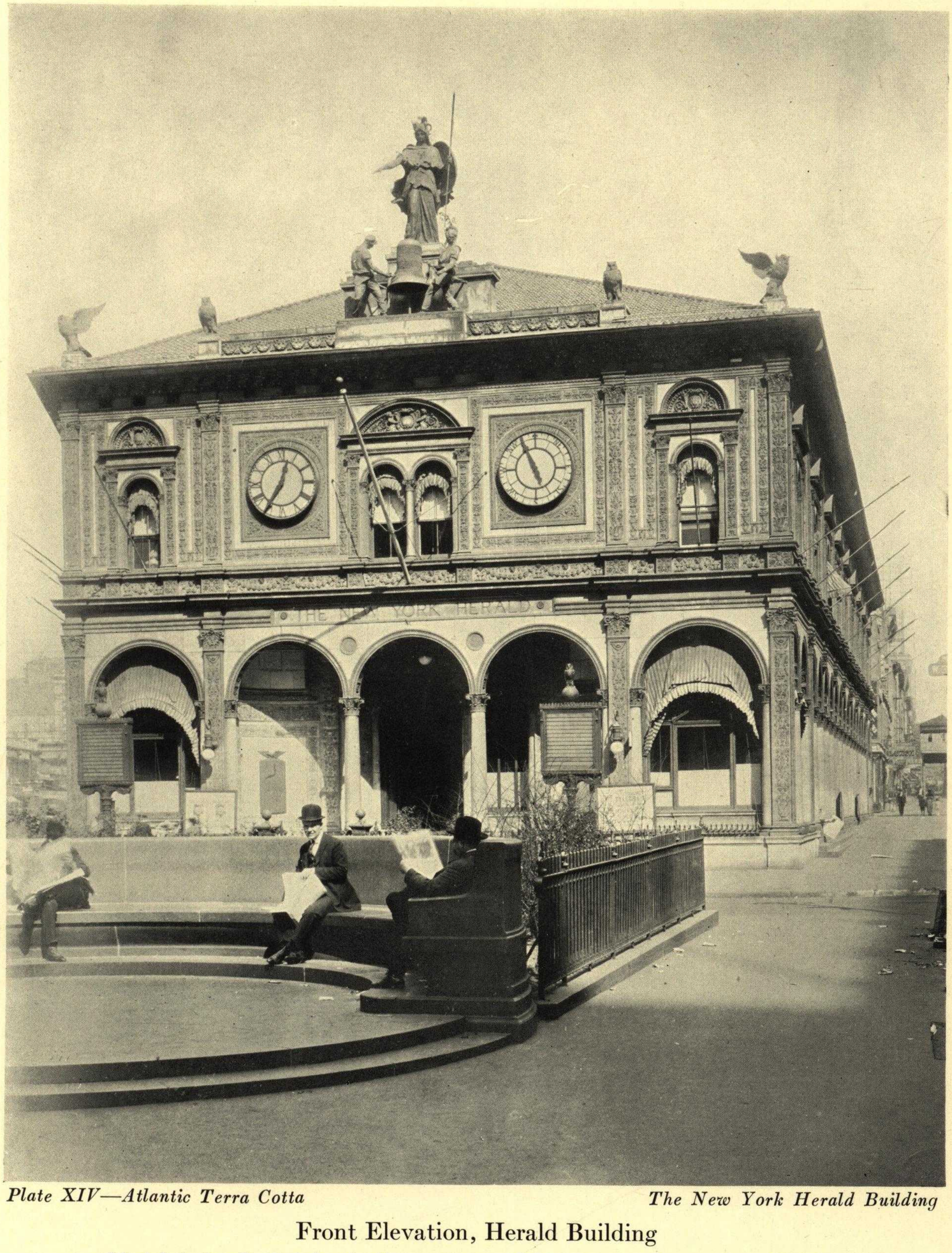

Plate XIV—Atlantic Terra Cotta *The New York Herald Building*

Front Elevation, Herald Building

Modeled detail of Atlantic Terra Cotta; plain surfaces of marble. McKim, Mead & White, Architects.

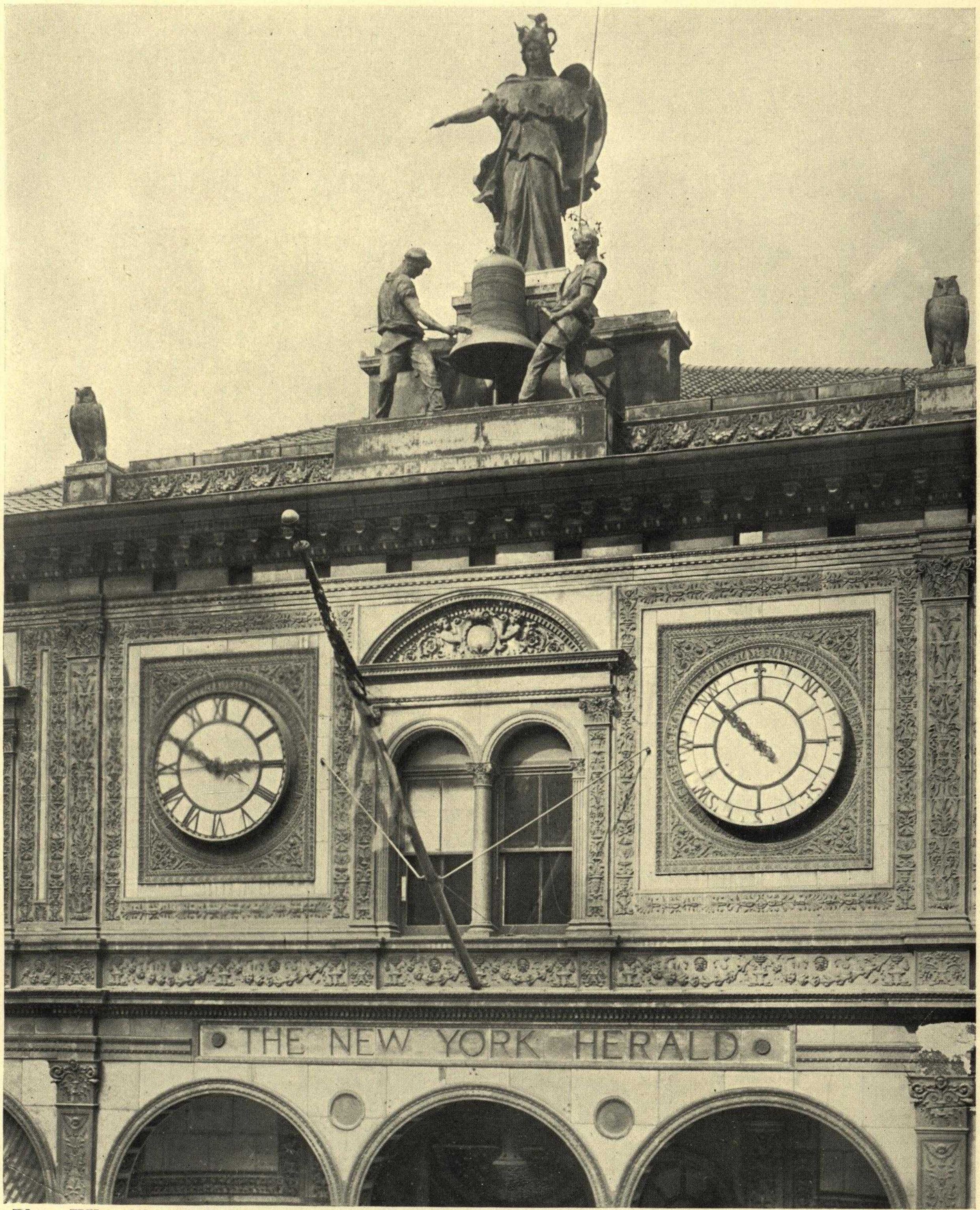

Plate XV—Atlantic Terra Cotta *The New York Herald Building*

Detail of Front Elevation, Herald Building

Modeled detail of Atlantic Terra Cotta. Illustration shows clock, weather-vane dial and bronze figures which strike the hour. (Bronze figures and owls recently removed.) McKim, Mead & White, Architects.

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Detroit, Mich	W. H. Cameron, Foot of Chene Street
Fairmont, W. Va.	Fairmont Wall Plaster Co.
Grand Rapids, Mich.	A. B. Zierleyn Co., 439-440 Houseman Bldg.
Greenville, S. C.	J. C. Plowden, 201 Bruce Bldg.
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Hamilton, Ont., Canada	Norman D. McPhie, 27 Sun Life Building
Knoxville, Tenn	Chas. M. Allen Co., 40 Burwell Building
Louisville, Ky.	William Whaley, 106-107 Todd Building
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Montreal, Canada	David McGill, 320 Lagauchetiere Street
Nashville, Tenn.	T. L. Herbert & Son, 174 Third Avenue, North
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Philadelphia, Pa.	A. S. Baird, 411 Otis Bldg., 16th and Sansom Streets
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Atlantic Factories

Plant 1—Tottenville, Staten Island, N. Y.
Plant 2—Perth Amboy, N. J.
Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)

ming & Reavely, Inc.,
New York

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ATLANTIC TERRA COTTA

PLEASE RETURN
M. S. SMITH

Pershing Square Building

New York
1923

VOLUME · VI · · MCMXXIII · NUMBER · 3 ·

A. I. A.
Standard Classification
File No. 9

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Cleaning Buildings

AFTER a building has stood for years in a large city, dust and soot sometimes mar its freshness and cleaning may be advisable.

Atlantic Terra Cotta does not absorb dirt and can be easily restored to its original cleanliness. This is not true of other materials to the same extent, but cleaning will always improve the appearance.

While frequently buildings take on a soft patina that adds to their beauty, there are many cases where an accumulation of dust is unsightly.

We are prepared to execute cleaning contracts for every type of masonry, and our experience insures thorough satisfaction.

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PLEASE RETURN
M. B. SMITH

ATLANTIC TERRA COTTA

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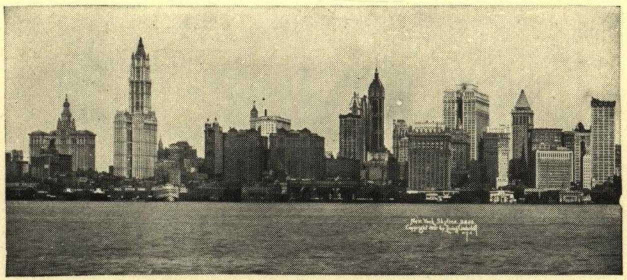

New York City's Terra Cotta Line

Atlantic Terra Cotta Company
350 Madison Avenue, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

Largest Manufacturers of Terra Cotta in the World

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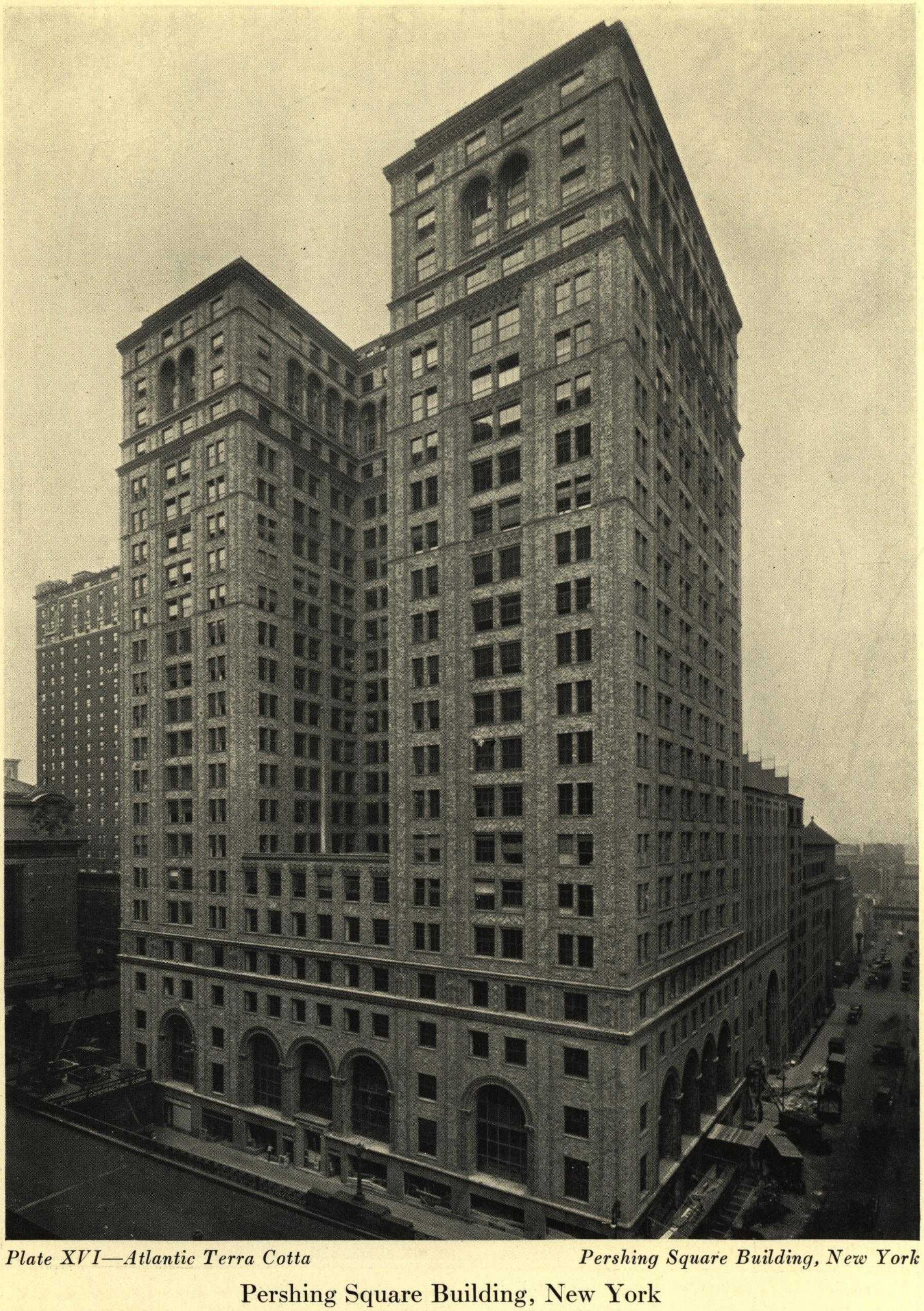


Plate XVI—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

YORK & SAWYER; JOHN SLOAN, *Architects*

Atlantic Terra Cotta lower story arches, all sills, belt courses, panels, upper story arches and cornices. Grand Central Terminal and Commodore Hotel in left background.

ATLANTIC TERRA COTTA

VOL. VI JULY, 1923 No. 3

Pershing Square Building
New York
1923

YORK & SAWYER; JOHN SLOAN, *Architects*
CHARLES T. WILLS, INC., *General Contractor*

NOTE:—*The Pershing Square Building shows the important place Atlantic Terra Cotta fills in modern architecture.*

In this case the building was designed for Terra Cotta—no other material was considered—but there is a logical use for Atlantic Terra Cotta in buildings of almost every type.

Publication of ATLANTIC TERRA COTTA will be suspended in the month of August. No. 4 of Volume VI will appear in September. Illustrations of fifteenth century Terra Cotta will be continued.

PERSHING SQUARE marks the center of the "Uptown Financial District."

The Pershing Square Building, on Park Avenue, extending from 41st to 42nd Street, occupies one of the most valuable building sites in the world. It is directly opposite the Grand Central Terminal, across the street from two famous hotels, and separated by a party wall from the Bowery Savings Bank. The subway runs through its basement.

From water table to roof the entire exterior of the Pershing Square Building is burnt clay. Three ceramic materials are combined: Atlantic Terra Cotta, brick and roofing tile, and every material is used in its true character.

The result is a building of great architectural interest and one that will stand fire, weather and centuries of time. The Pershing Square Building is as nearly indestructible, as nearly permanent as a building can be.

The outstanding characteristics of the building are modeled detail and color. The keynote is Atlantic Terra Cotta modeled in the pre-Renaissance style of Lombardy and executed with the greatest care to prevent too great a mechanical nicety. In fact, many of the Terra Cotta pieces were purposely roughened before kiln burning to help out the rugged texture.

The color is particularly interesting and almost startling in its wide variation. In determining the color the Architects looked five years ahead and selected a color that would be mellowed by the city dust, but would never lose its life, never become a dull monotone, and never look plain, ordinary dirty.

To visualize the color, picture a soft gray fire-flashed with golden brown, with a rough surface almost like coarse sandpaper. Golden brown is the dominant tone. The Atlantic Terra Cotta not only harmonizes with the brick, but matches it in color, and for structural harmony the Terra Cotta is jointed in small scale.

In effect the color reverts to the original fire-flashed Pompeian Terra Cotta. To accentuate the natural shadows of the lower story detail, coffee color and cerulean blue are used in the background to a limited extent, but the Terra Cotta is not true polychrome as the term is generally understood.

Terra Cotta was the only material considered for the detail of the Pershing Square Building, and in designing the Architects took full advantage of the color possibilities of Atlantic Terra Cotta and the fluent lines of Terra Cotta modeling. The moderate cost of Atlantic Terra Cotta was a secondary consideration. The design is sincere in every respect; a case of the right material in the right place.

The foundations presented complex engineering problems for the building is erected over the East Side Subway. The party wall between the Pershing Square Building and the Bowery Savings Bank is of hollow tile instead of brick, for the weight of a solid masonry wall would have necessitated a reduction of height by five or six stories in each building.

NOTE:—*Our friends Sayre & Fisher Co., and Gladding, McBean & Co., supplied the brick and roofing tile, respectively.*

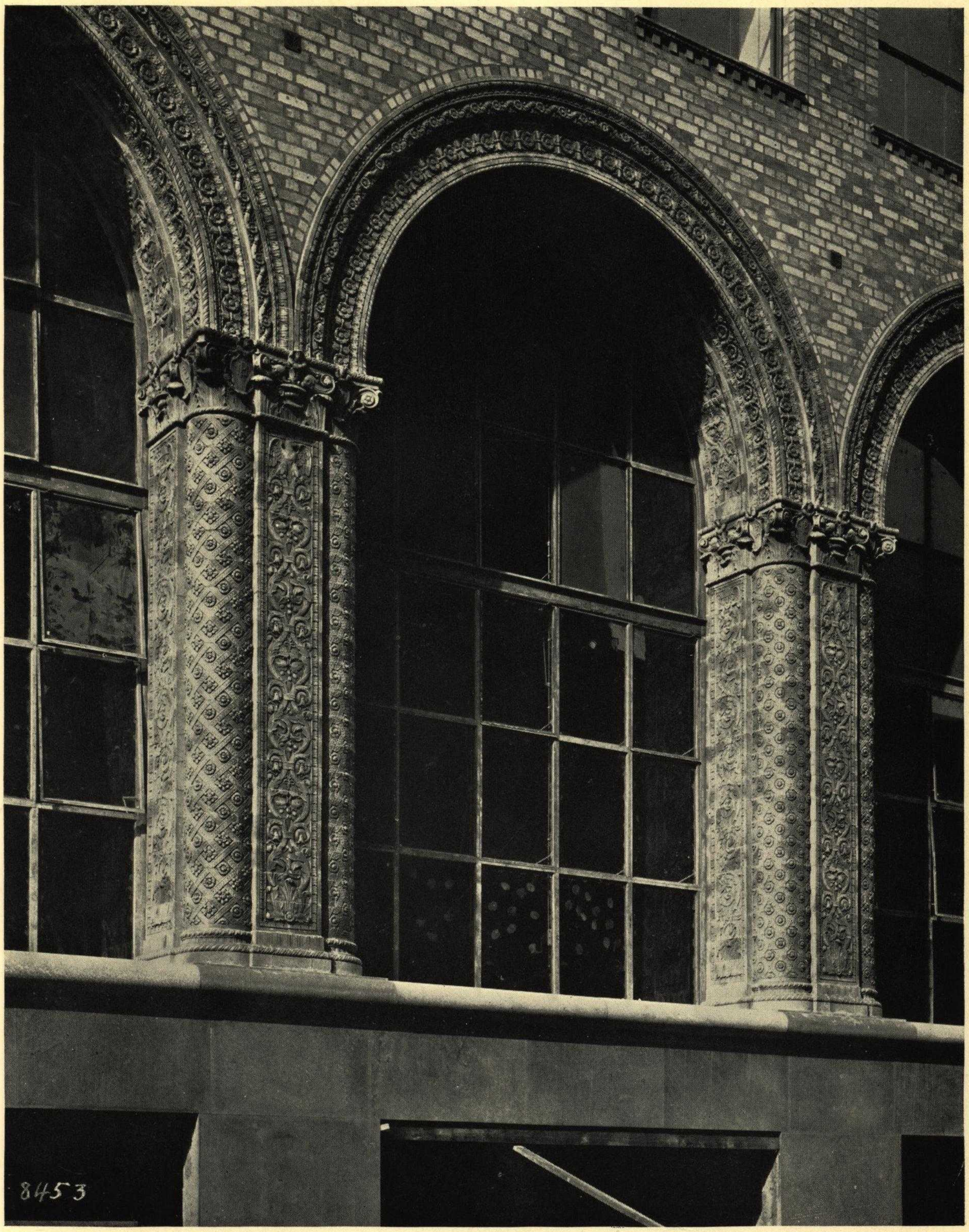


Plate XVII—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

York & Sawyer; John Sloan, *Architects*

Atlantic Terra Cotta arch, second story level

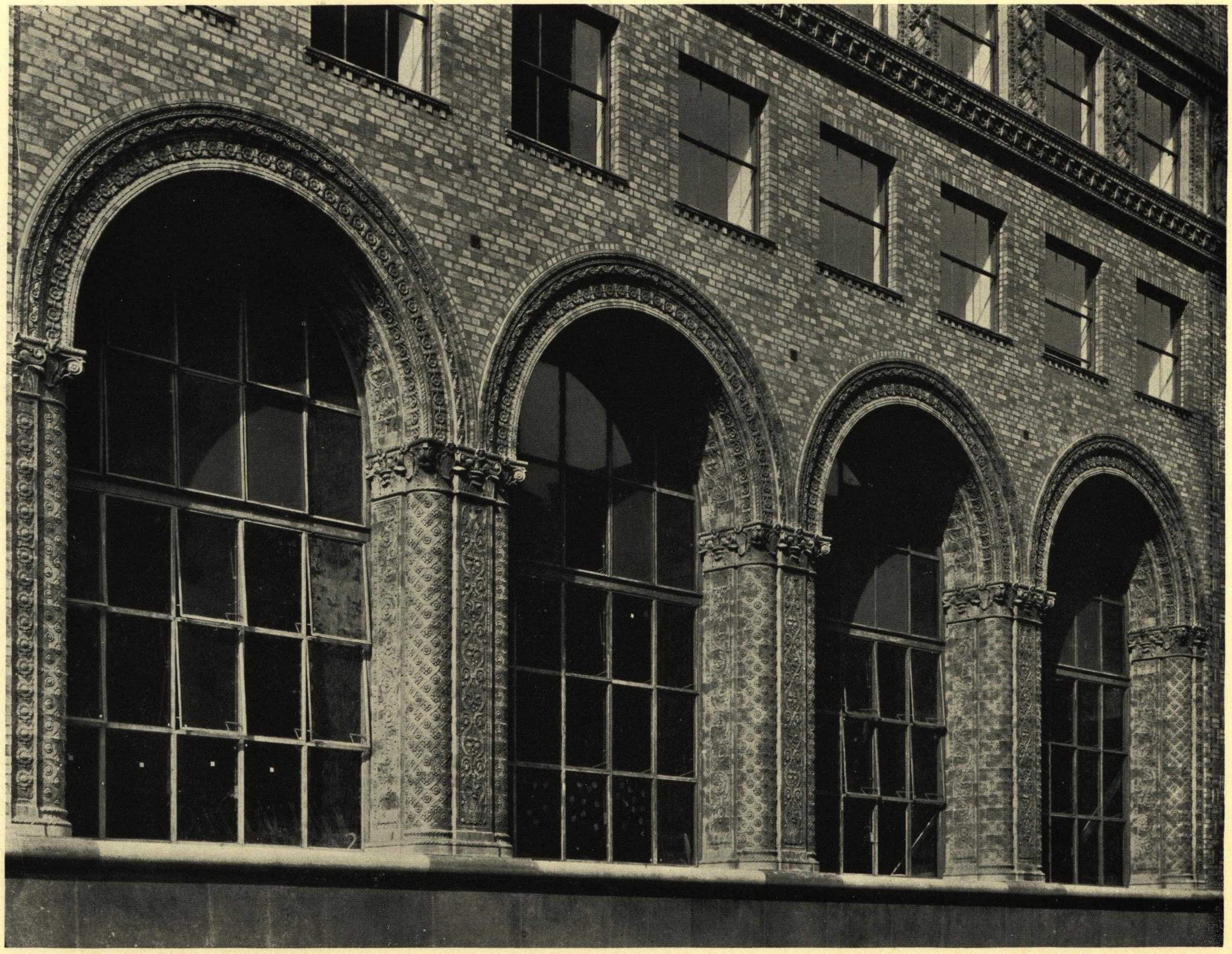


Plate XVIII—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

York & Sawyer; John Sloan, *Architects*

Atlantic Terra Cotta Arches, second story level

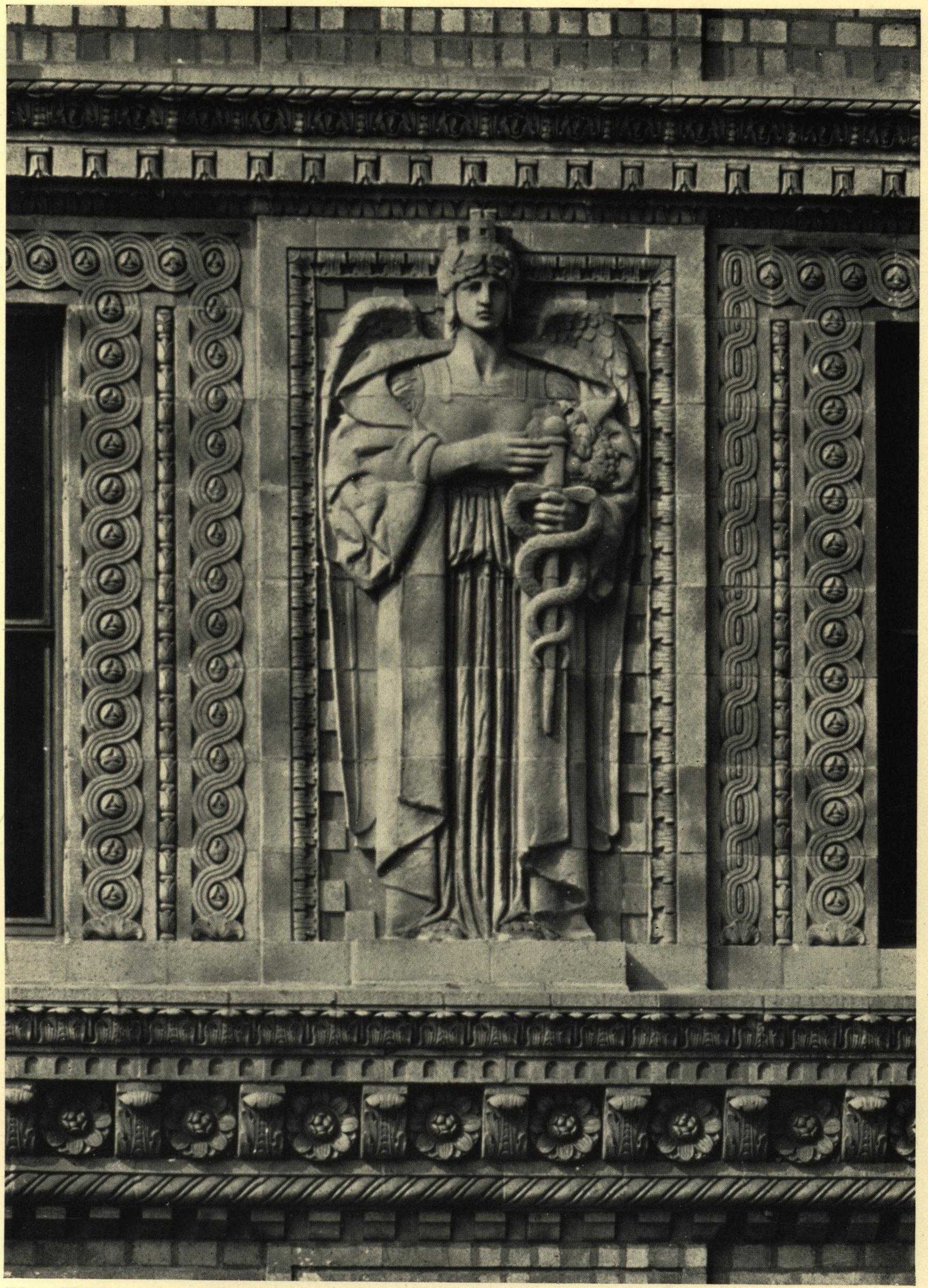


Plate XIX—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

York & Sawyer; John Sloan, *Architects*

Atlantic Terra Cotta panel and detail at fifth story level. Illustration shows color variation. Blue background at base of figure does not reproduce photographically.

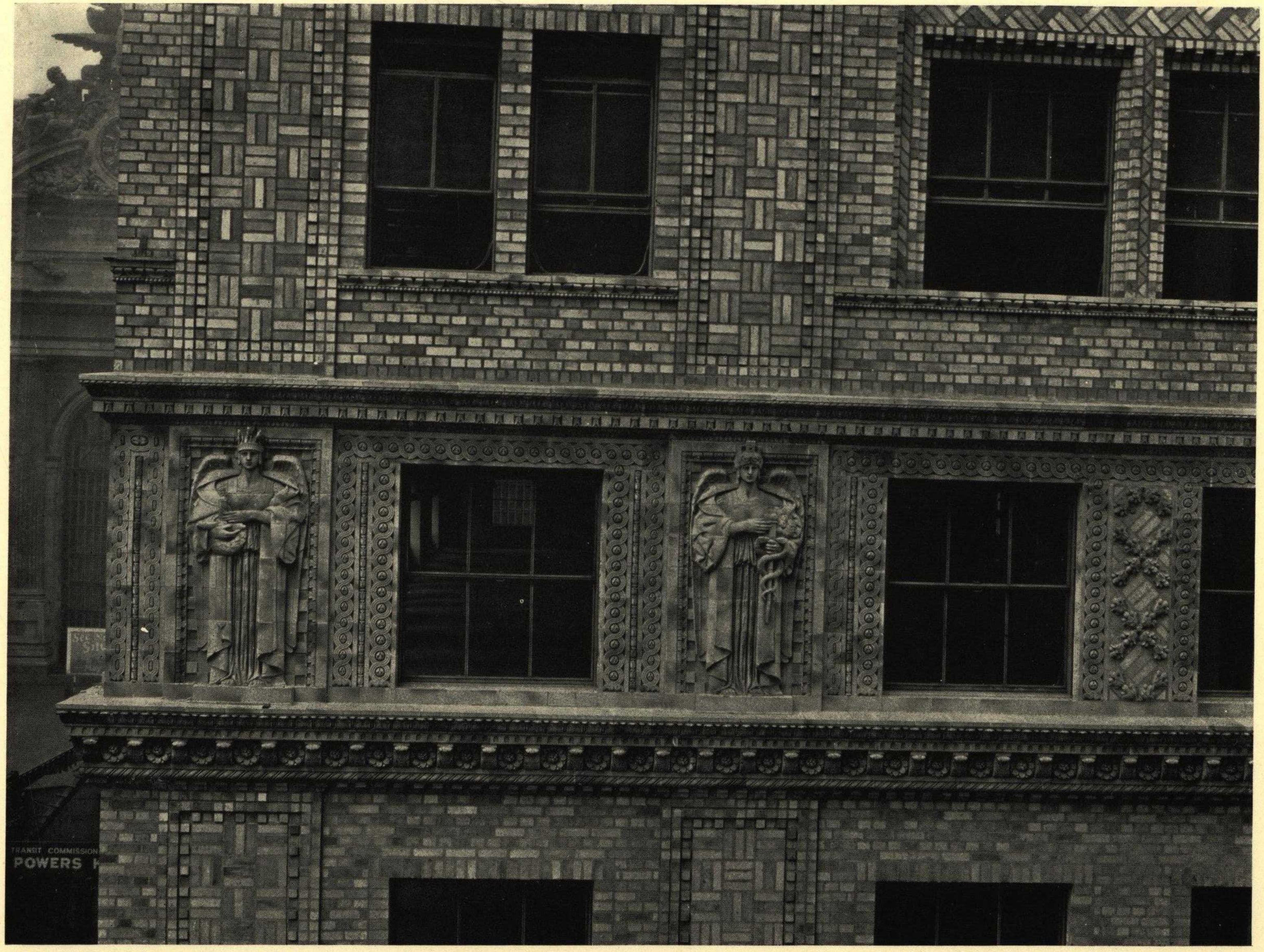


Plate XX—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

York & Sawyer; John Sloan, *Architects*

Atlantic Terra Cotta panels at fifth story level. Grand Central Terminal in left background.

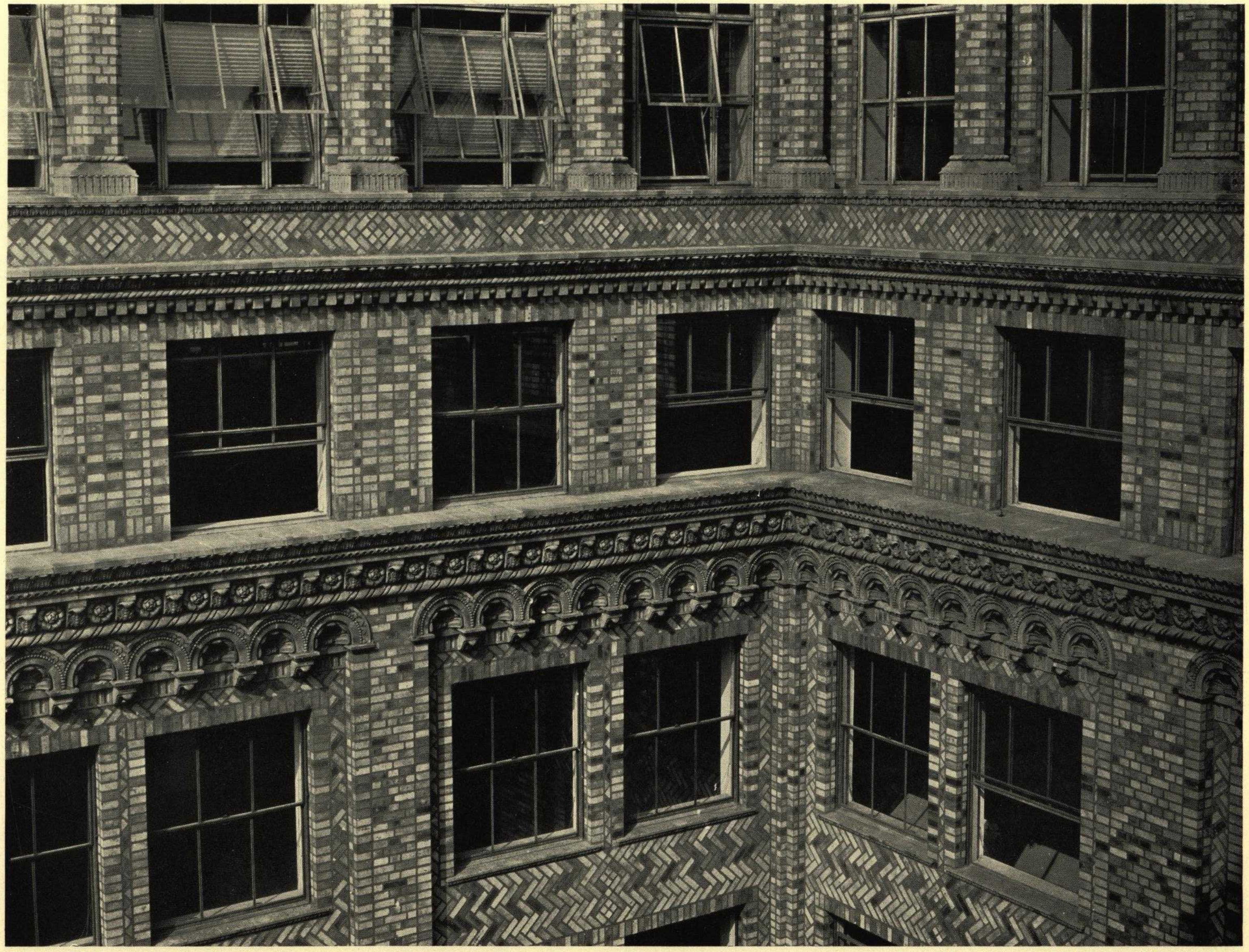
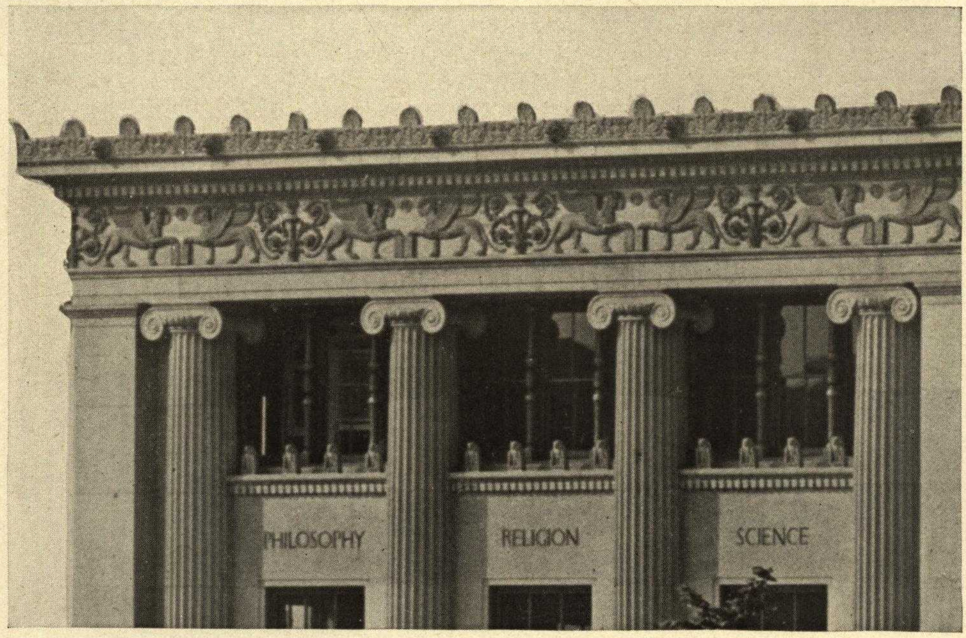


Plate XXI—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

York & Sawyer; John Sloan, *Architects*

Atlantic Terra Cotta detail at twentieth story level.



The Interest of Color

One of the best uses of Atlantic Terra Cotta colors is to brighten a façade of stone.

The frieze illustrated is unglazed dark buff-gray Terra Cotta against matt glazed buff-yellow; rosettes in matt blue.

The Terra Cotta Birds of Wisdom on the second-story sills are gray, slightly darker than the stone sill.

The Terra Cotta Cornice repeats the color of the stone façade. The modeling in another material would be more than three times the cost of modeling in Atlantic Terra Cotta. The colors would be impossible in another material.

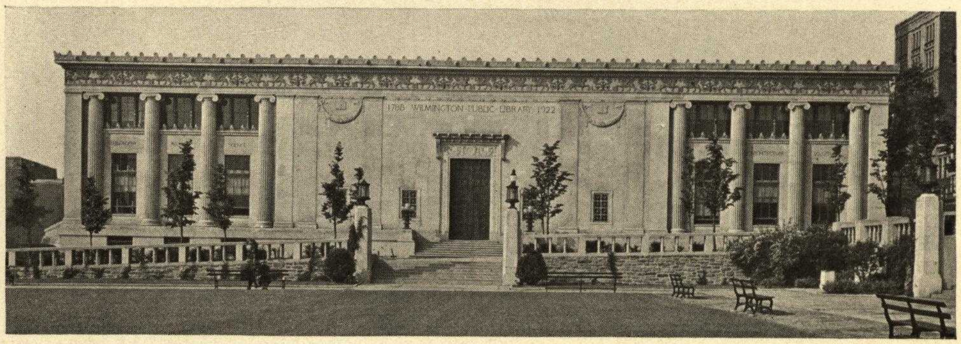
Wilmington Public Library, Wilmington, Del.
E. F. Tilton & A. M. Githens, Architects
Du Pont Engineering Co., Builders

Atlantic Terra Cotta Company
350 Madison Avenue, New York

Southern Factory

Atlanta Terra Cotta Company
Atlanta, Georgia

Largest Manufacturers of Terra Cotta in the World



Reprinted from Architecture, July, 1923

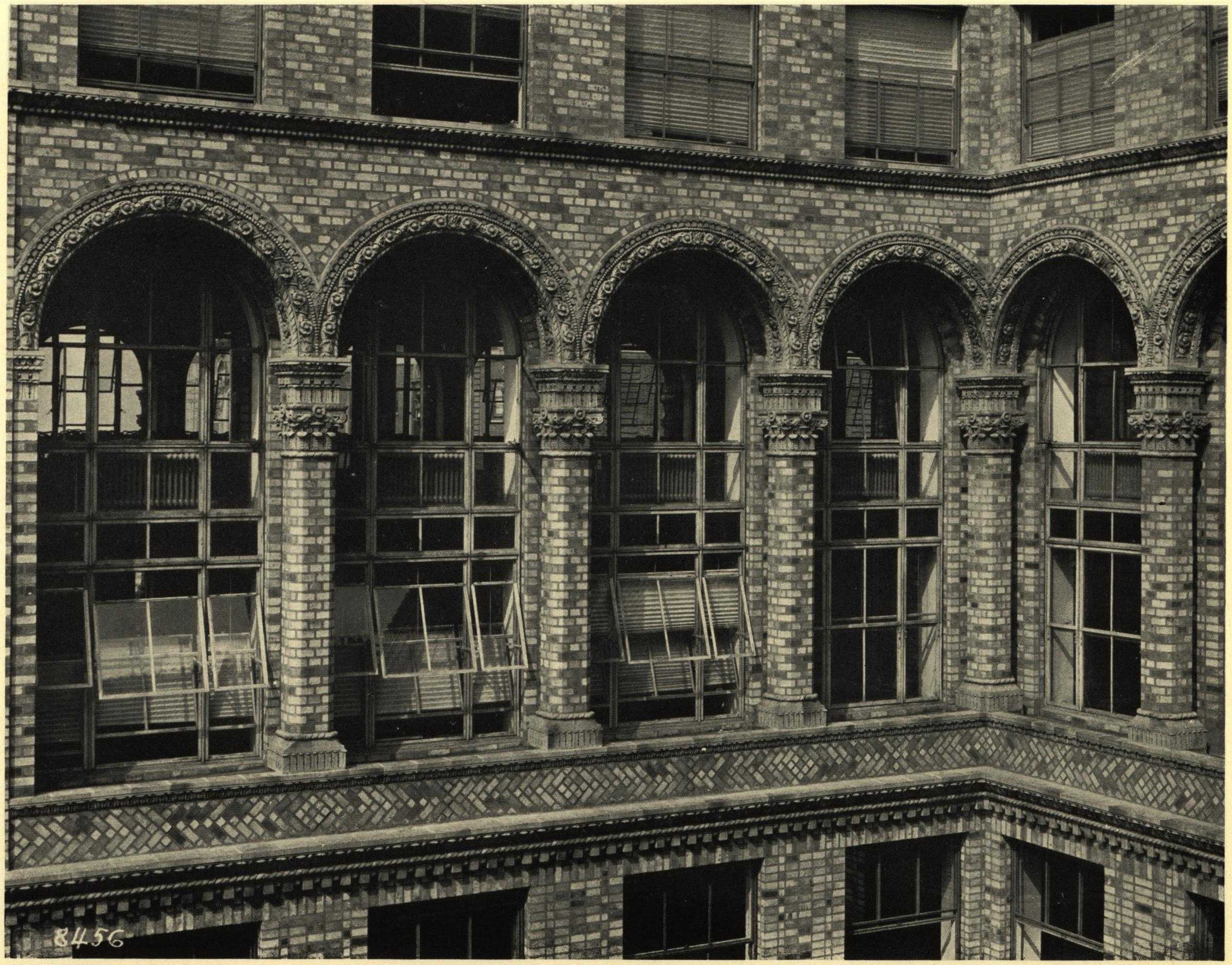


Plate XXII—Atlantic Terra Cotta *Pershing Square Building, New York*

Pershing Square Building, New York

York & Sawyer; John Sloan, *Architects*

Atlantic Terra Cotta arches, capitals and detail at twenty-second story level.

Cost of Atlantic Terra Cotta

ATLANTIC TERRA COTTA, in its widest application, is made especially for the building in which it is to be used, and is intended to occupy a certain place in that building. The designer is not restricted by standard dimensions.

Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details, such as the amount and character of the modeling and the color or colors, should be indicated.

The Architect may either inspect the models at the Atlantic plants or approve them from photographs the Atlantic Company will submit.

On all contracts, complete construction drawings, subject to the Architect's approval, are prepared for the builder. (Atlantic service at the building is optional with the builder. See cover page 2.) The construction drawings show the location of every piece and its attachment to the frame. Accompanying the drawings, if necessary, is a schedule of iron rods and anchors for the iron contractor's bid.

Notification of plans to be estimated should be sent to the main office of the Atlantic Company, or to the nearest one of the representatives listed on the following page.

The Atlantic Company operates a Southern Branch at Atlanta, Georgia, under the name of the Atlanta Terra Cotta Company, and separately managed. The Atlanta product equals the standard established by the northern Atlantic factories and the Architects of the South will find the Atlanta Company convenient in location and prepared to meet their requirements in every way.

Atlantic Terra Cotta Company
350 Madison Avenue, New York

William H. Powell, *President* — **Franks G. Evatt**, *Vice-President* — **Geo. P. Putnam**, *Treasurer*

Southern Branch
Atlanta Terra Cotta Company

Citizens & Southern Bank Building
Atlanta, Georgia

H. B. Wey, *Vice-President* — **H. D. Hurlbut**, *Secretary and Treasurer*

Southwestern Office

District Manager, A. P. Clark, Praetorian Building, Dallas, Texas

Representatives

AKRON, O.	Akron Clay Products Co., 46 South Broadway
BIRMINGHAM, ALA.	Roper-Strauss-Ferst Co., 2103 1st Avenue
BOSTON, MASS.	Bay State Builders Supply Co., 50 Lansdown Street (Cambridge, Mass.)
BUFFALO, N. Y.	James M. Hawkins, 705-707 Ellicott Sq. Bldg.
CHARLESTON, W. VA.	Charleston Builders Supply Co., 209 Hale Street
CHARLOTTE, N. C.	W. Fred Casey (Bus. Add., 205 W. 1st Street) (Letters, P. O. Box 904)
CHATTANOOGA, TENN.	Key-James Brick Company, Alton Park
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COLUMBUS, O.	Columbus Fire Brick Co., 16 South 3d Street
CORNING, N. Y.	Alfred T. Maltby, 70 E. 3rd Street
DETROIT, MICH	W. H. Cameron, Foot of Chene Street
FAIRMONT, W. VA.	Fairmont Wall Plaster Co.
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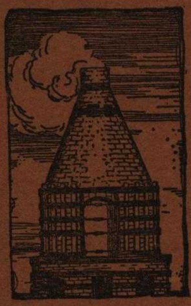

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ATLANTIC TERRA COTTA

Renaissance Terra Cotta of Ferrara

VOLUME · VI · · MCMXXIII · NUMBER · 4 ·

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PRINTED MONTHLY FOR ARCHITECTS

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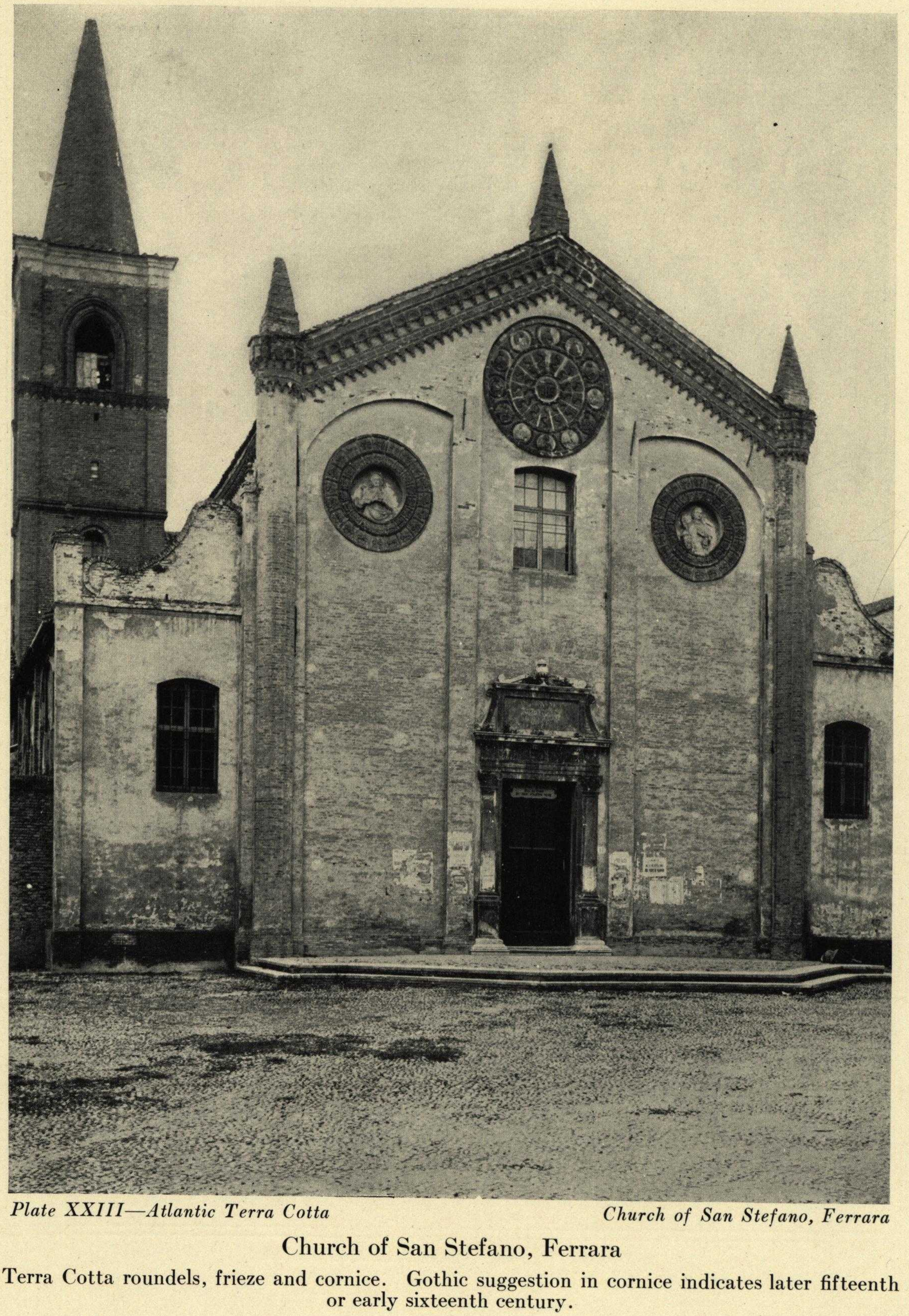

Plate XXIII—Atlantic Terra Cotta *Church of San Stefano, Ferrara*

Church of San Stefano, Ferrara

Terra Cotta roundels, frieze and cornice. Gothic suggestion in cornice indicates later fifteenth or early sixteenth century.

ATLANTIC TERRA COTTA

VOL. VI SEPTEMBER, 1923 NO. 4

Illustrations from photographs collected by Mr. F. C. Hirons, of Dennison and Hirons, Architects, and Mr. H. V. K. Henderson, of Raymond M. Hood, Architect.

Renaissance Terra Cotta of Ferrara

IT seems probable that in the Renaissance period Terra Cotta was more expensive than natural building materials. Manufacturing was undoubtedly costly.

When Terra Cotta was used in connection with stone, the chances are that the cost was higher than it would have been had stone been used exclusively. The old Italian craftsmen used Terra Cotta because they appreciated, and knew how to obtain, the plastic character in Terra Cotta modeling, the fluent lines of soft clay. Slight irregularities of form and color, both the results of imperfect temperature control in burning, were characteristic of Terra Cotta in the early days, and therefore to be desired.

Probably builders took the durability of Terra Cotta for granted just as they relied on stone, and in most cases their confidence was entirely justified. But unfortunately in some cases they used too soft a stone because it could be worked easily, and in many instances the Terra Cotta detail of a building is in a better state of preservation than the stone. This can be seen by comparing the stone doorway illustrated in Plate XXIII with the Terra Cotta roundels. The cases in which hard stone was used have stood the test of time with little deterioration.

The buildings illustrated in this issue of ATLANTIC TERRA COTTA show early Renaissance architecture of a simple type. The detail shows how the designers were feeling their way toward true Renaissance by adapting the early forms of Classic and Gothic ornament to the new style.

The method of confining the ornament to certain members of the building in contrast with plain surfaces is characteristic of early Renaissance, and it is a method that is widely used today.

The Terra Cotta can be made to harmonize with the plain surfaces, whatever the material may be, and of course it is equally easy to use a contrasting color. The latter method is more usual.

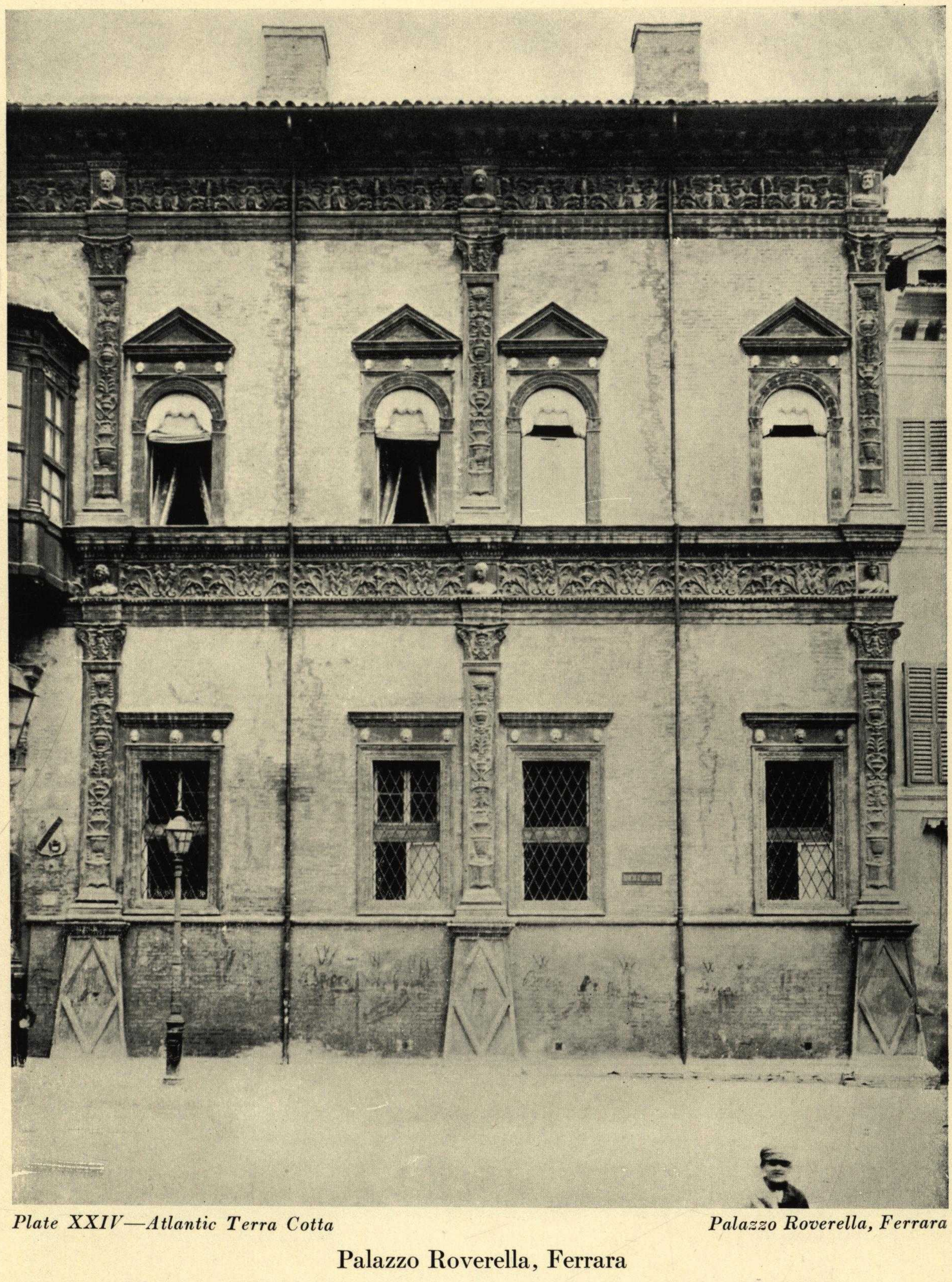

Plate XXIV—Atlantic Terra Cotta *Palazzo Roverella, Ferrara*

Palazzo Roverella, Ferrara

Pilasters, windows, friezes and cornice brackets of Terra Cotta. Circa 1490.

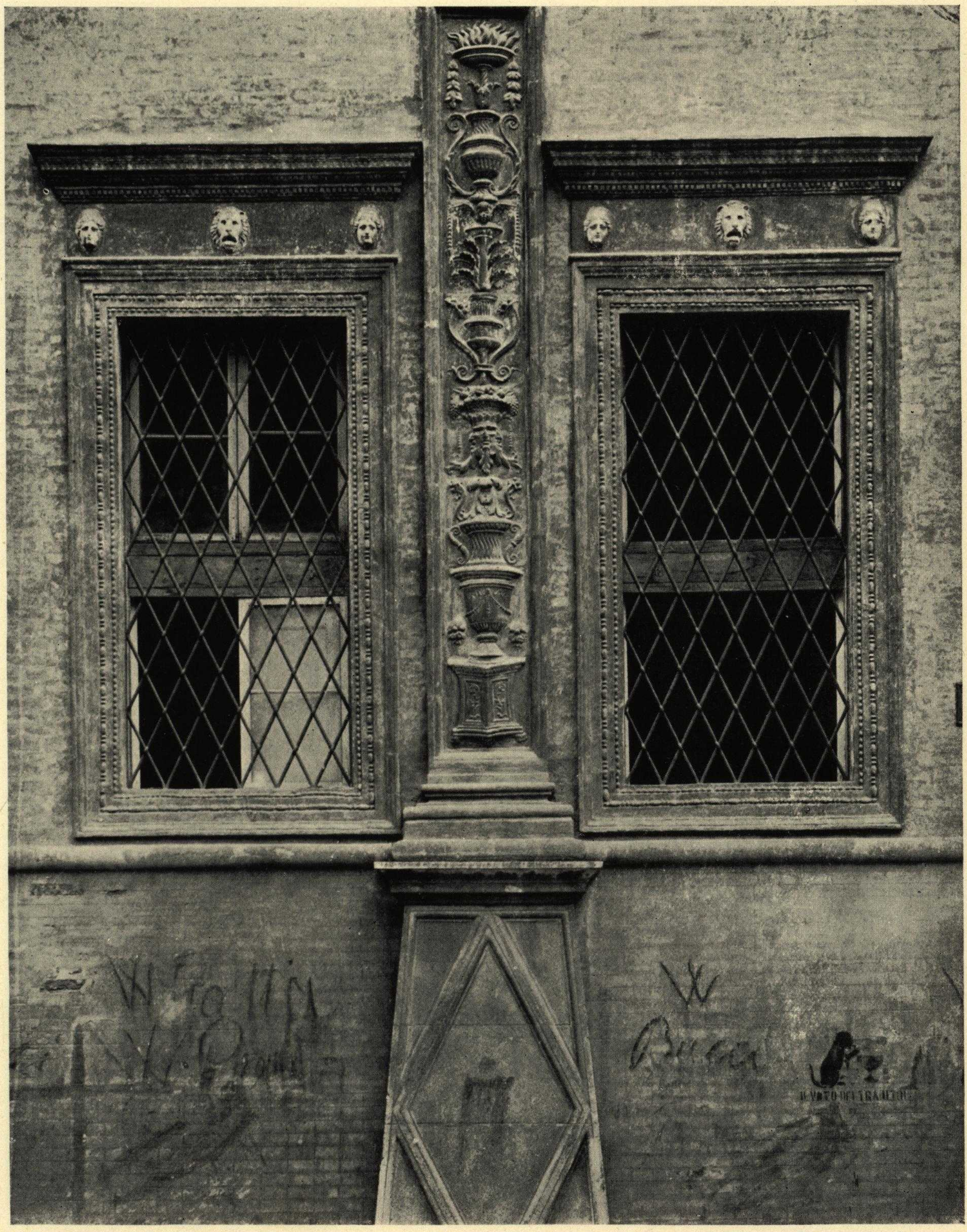

Plate XXV—Atlantic Terra Cotta *Palazzo Roverella, Ferrara*

Palazzo Roverella, Ferrara

Detail of Terra Cotta pilaster and windows.

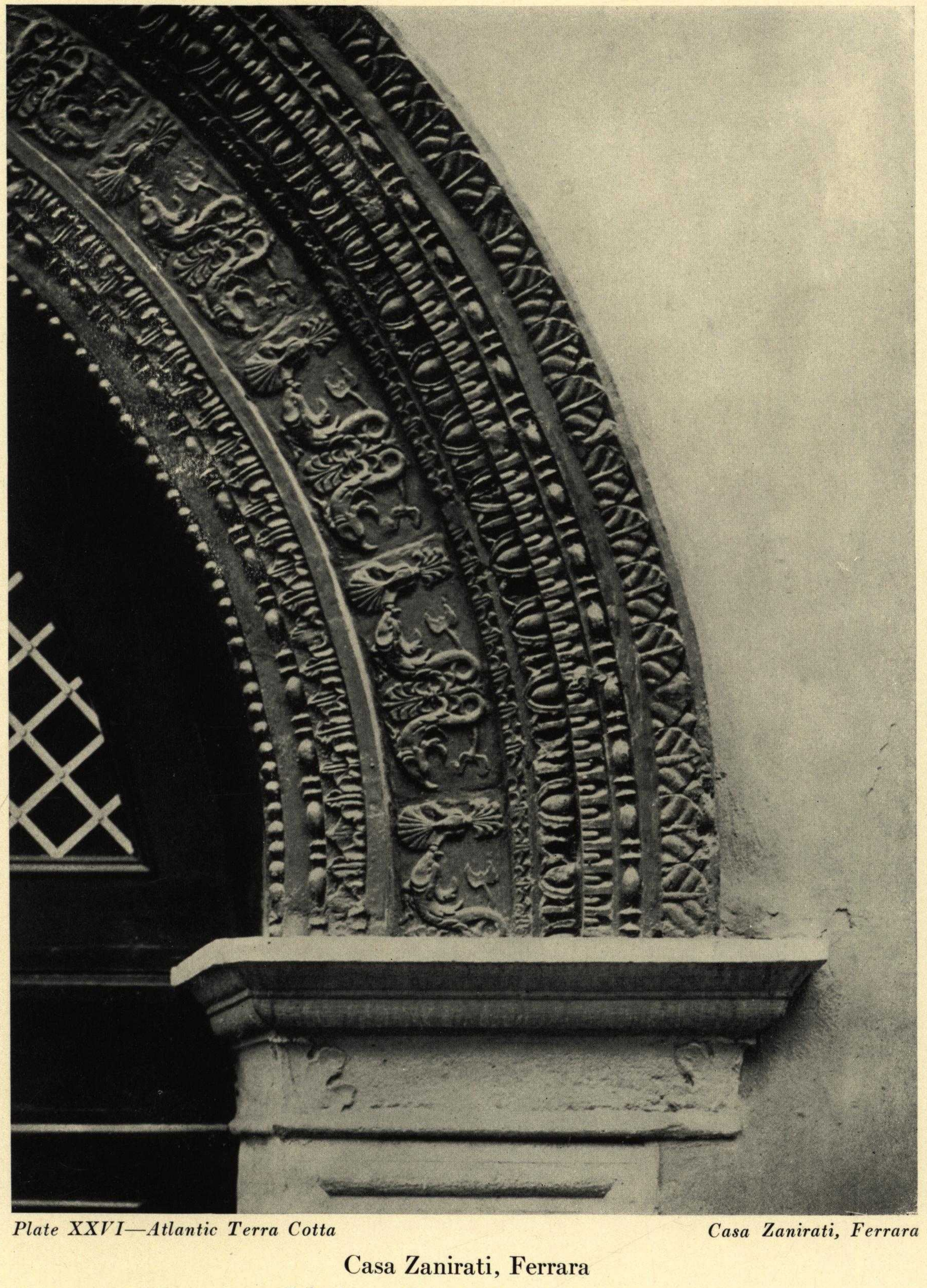

Plate XXVI—Atlantic Terra Cotta *Casa Zanirati, Ferrara*

Casa Zanirati, Ferrara
Polychrome Terra Cotta window arch.

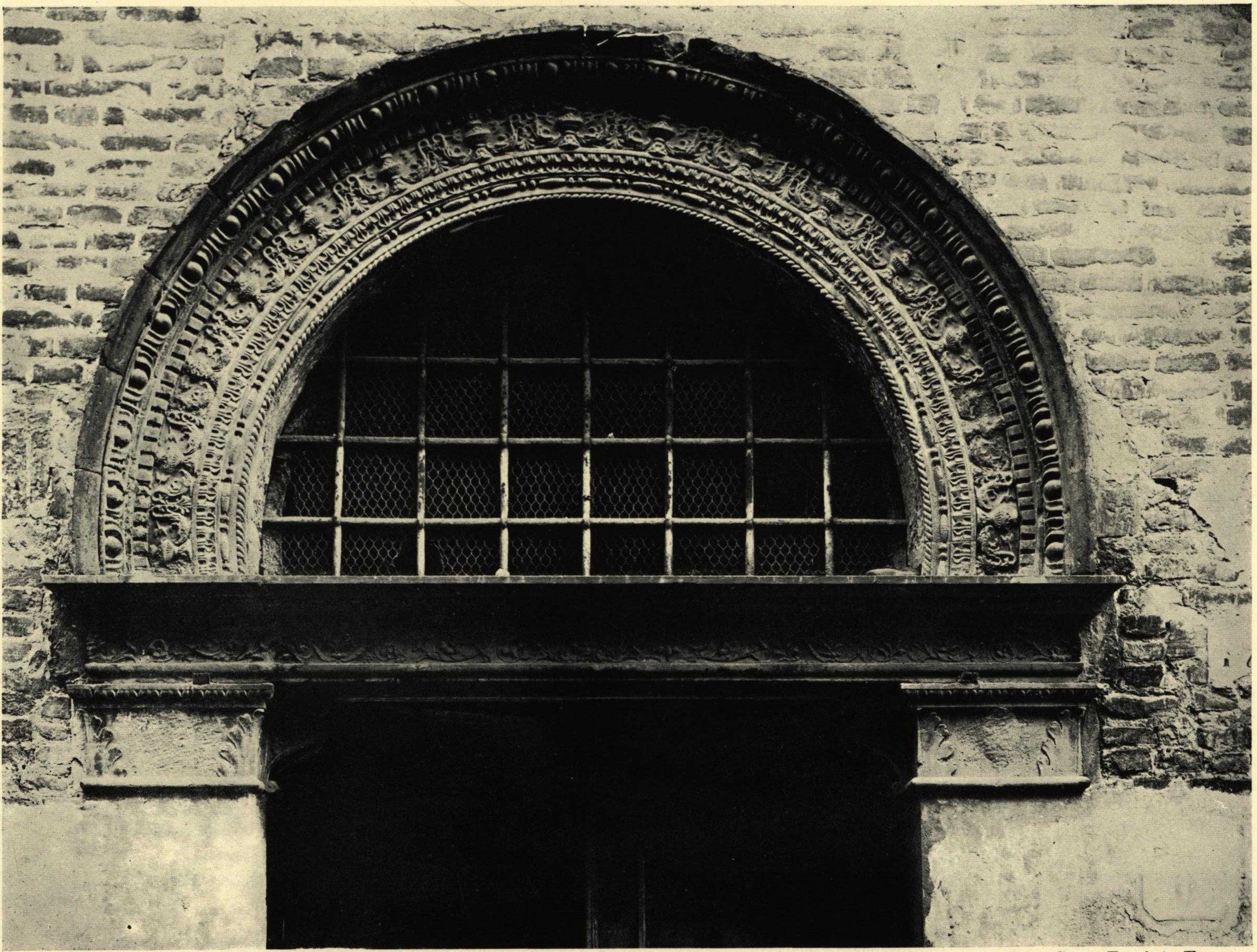

Plate XXVII—Atlantic Terra Cotta

Casa Buvini, Ferrara

Casa Buvini, Ferrara
Door arch of Terra Cotta.

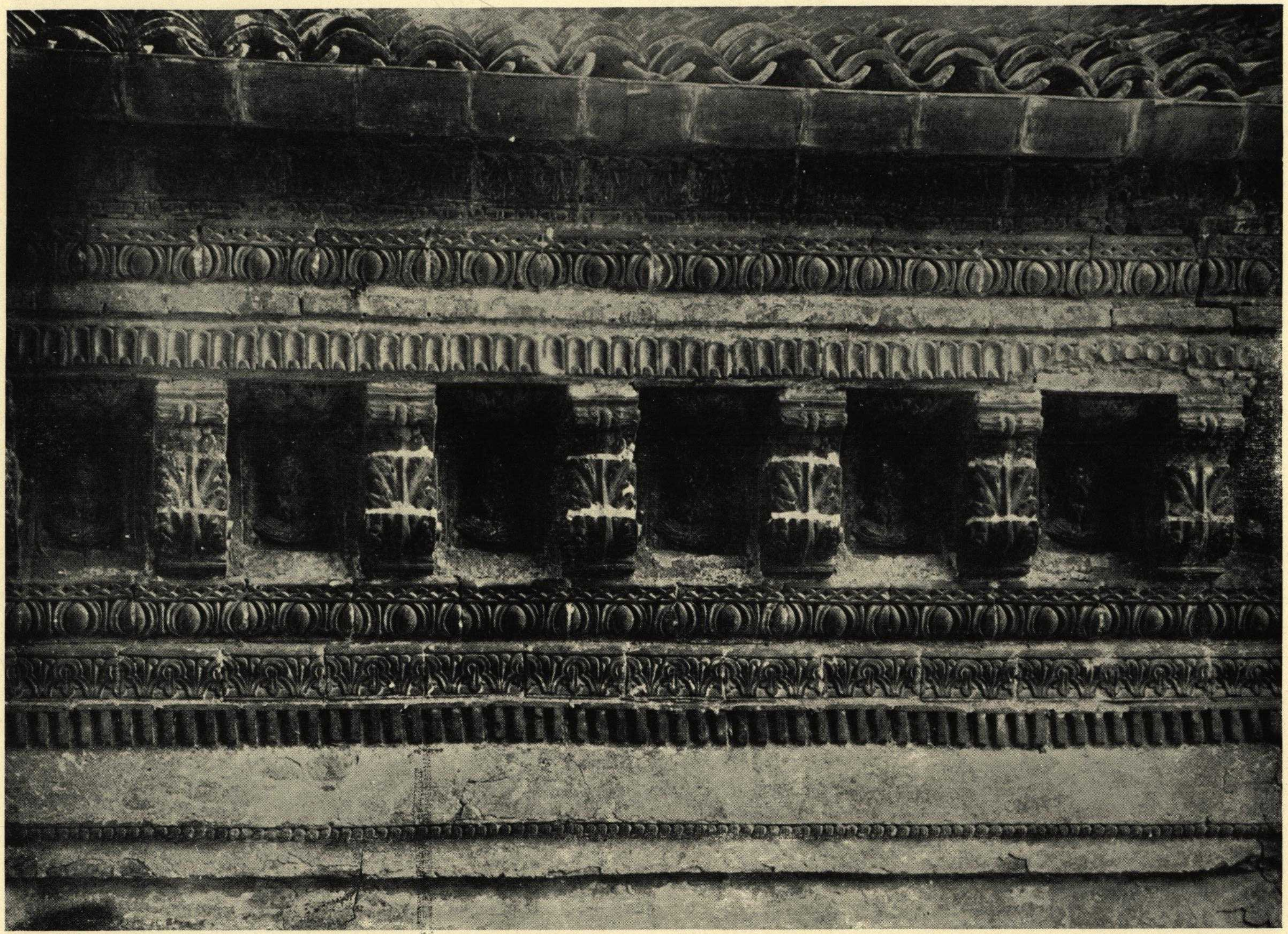

Plate XXVIII—Atlantic Terra Cotta *Church of San Giovanni, Parma*

Church of San Giovanni, Parma

Detail of Terra Cotta cornice. Probably early fifteenth century.

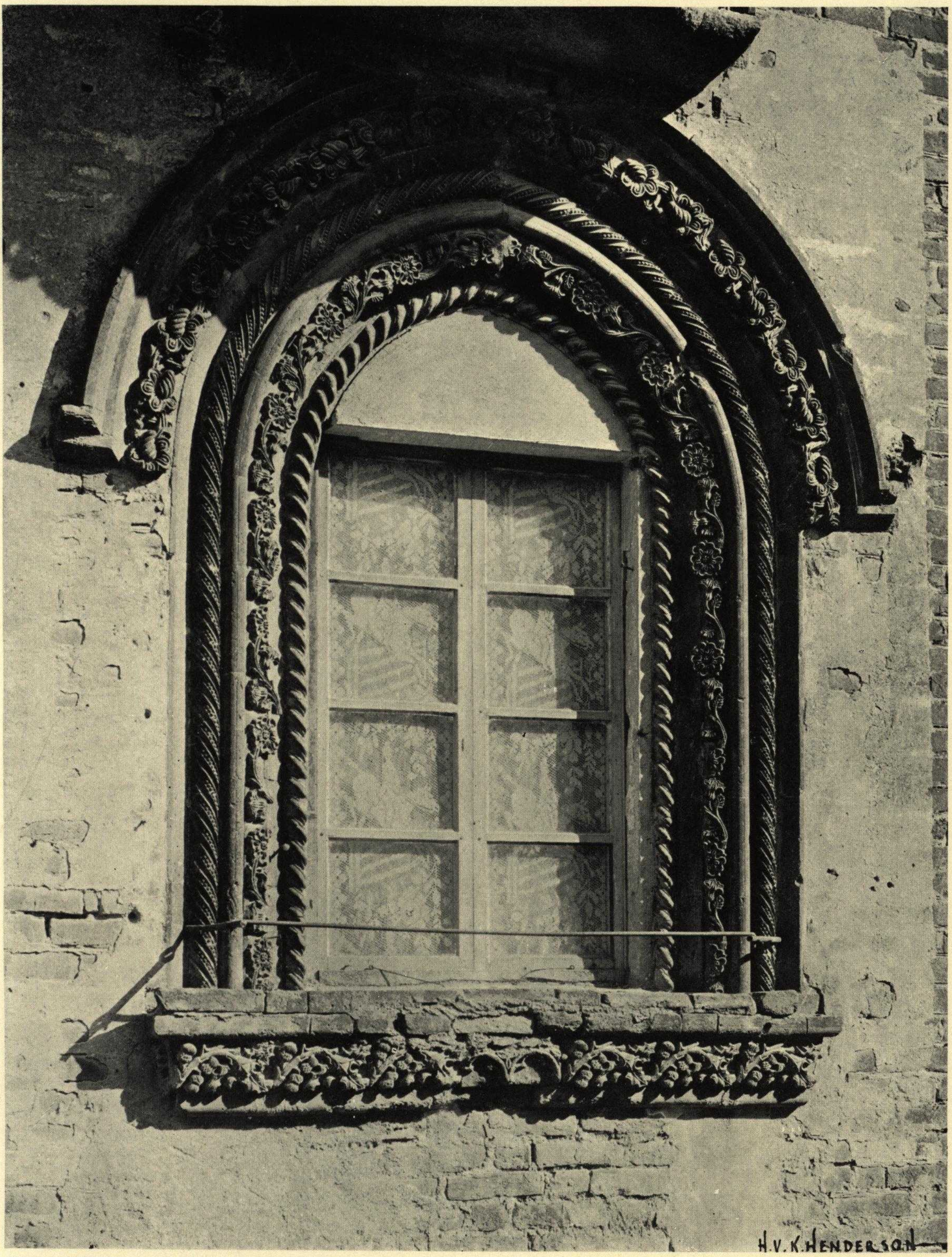

Plate XXIX—Atlantic Terra Cotta *Monte di Pieta, Piemonte*

Monte di Pieta, Piemonte

Terra Cotta window of Monte di Pieta, or Government Pawn Shop. Circa 1490, transition period.

Cost of Atlantic Terra Cotta

ATLANTIC TERRA COTTA, in its widest application, is made especially for the building in which it is to be used, and is intended to occupy a certain place in that building. The designer is not restricted by standard dimensions.

Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

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Louisville, Ky.	William Whaley, 106-107 Todd Building
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Philadelphia, Pa.	A. S. Baird, 411 Otis Bldg., 16th and Sansom Streets
Pittsburgh, Pa.	Hay Walker Brick Co., Farmers Bank Building
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ATLANTIC TERRA COTTA

Fifteenth Century Terra Cotta

Bologna

VOLUME · VI · · MCMXXIII · NUMBER · 5 ·

A. I. A.
Standard Classification
File No. 9

Copies will be mailed on request:-

Standard Specification

for the

Manufacture, Furnishing and Setting

of

Terra Cotta

Adopted by National Terra Cotta Society

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ATLANTIC
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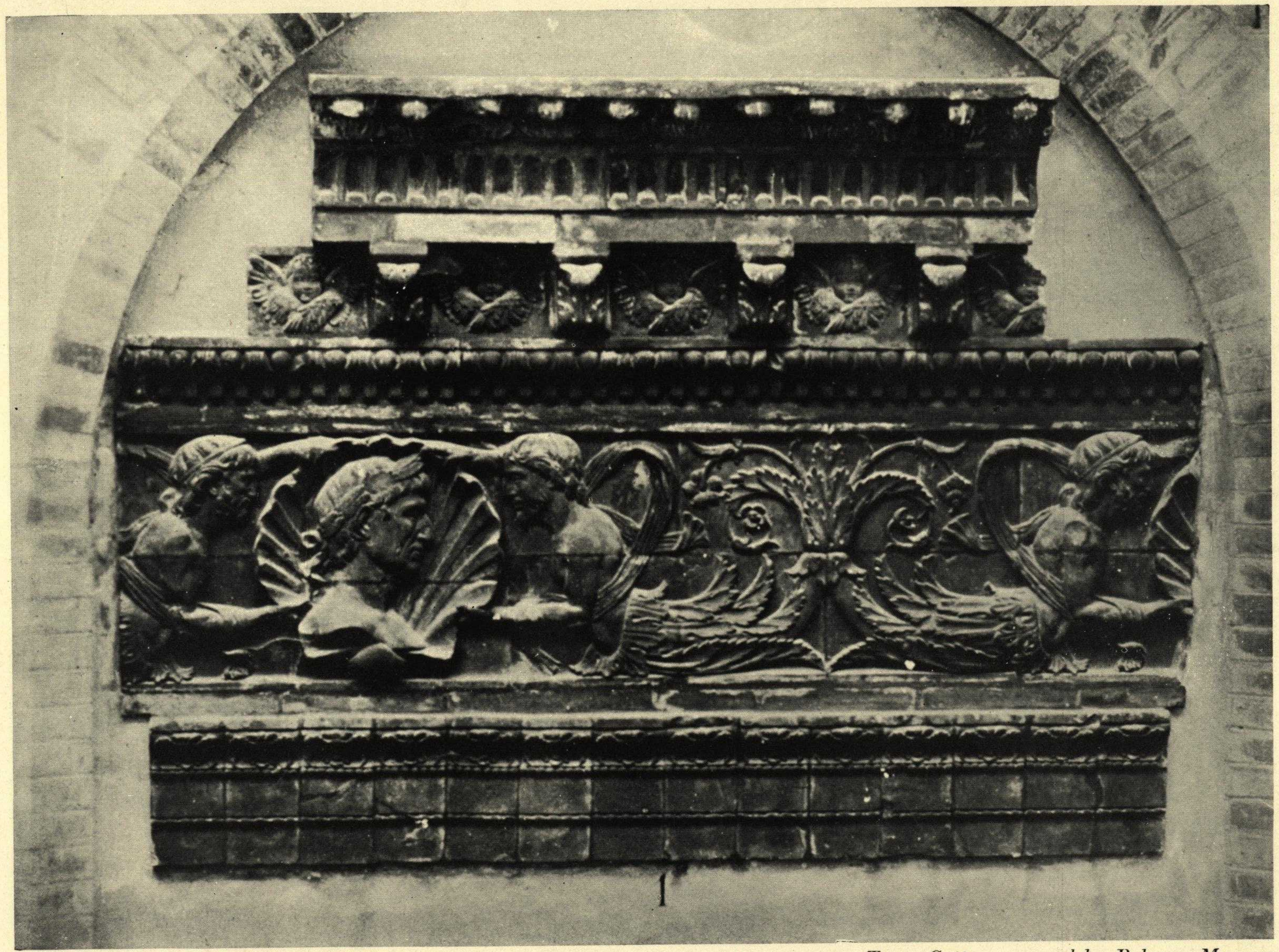

Plate XXX—Atlantic Terra Cotta *Terra Cotta preserved by Bologna Museum*

Terra Cotta Preserved by Bologna Museum

This example evidently belongs to the earliest period of the Italian Renaissance. The detail is copied in the courtyard of the Palazzo Bevilacqua and over the arcade of the Church of Saint Giacomo.

ATLANTIC TERRA COTTA

Vol. VI | October, 1923 | No. 5

Illustrations from photographs collected by Mr.
F. C. Hirons, of Dennison and Hirons, Architects.

Fifteenth Century Terra Cotta

Bologna

DURING the time of the Renaissance in Bologna, Terra Cotta and brick were the two materials in general use. Consequently the 15th century buildings of Bologna are today in a practically perfect state of preservation.

Bologna is a city of arcades. For block after block the sidewalks are completely covered. Almost invariably the arcade arches are executed in modeled Terra Cotta, sometimes quaintly and sometimes with true beauty.

There are few buildings of great importance architecturally for the designers of Bologna lacked the skill of the Architects of Milan and Florence. Their work is less delicate, bolder and more simple. The courtyard of the Palazzo Bevilacqua, however, takes its place among the finest examples of Renaissance in Italy.

In the old days Terra Cotta was always modeled. The spirit of the times called for ornament and color, and both could be obtained in Terra Cotta. In the earliest part of the Italian Renaissance the color of Terra Cotta depended upon the natural color of burnt clay—"Terra Cotta color"; there was no real development of glazed colors until Luca della Robbia began to experiment, about 1430.

Italy was a country of artists. They understood line, scale and proportion; they modeled with a freedom and fluency that have never been surpassed. Frequently their work looks like a sketch in detail, one of its greatest charms, but the design was always complete, always a finished piece of work, with nothing lacking. Every important Renaissance building seems exactly *right*.

The detail of the Renaissance period is at its best in Terra Cotta. The flexibility of plastic clay lent itself readily to the most delicate touch, and Terra Cotta has come through the centuries with the delicacy intact.

The Architect refers to the buildings of the 15th and 16th centuries when adapting Renaissance detail to modern construction. From the same source comes appreciation of Terra Cotta.

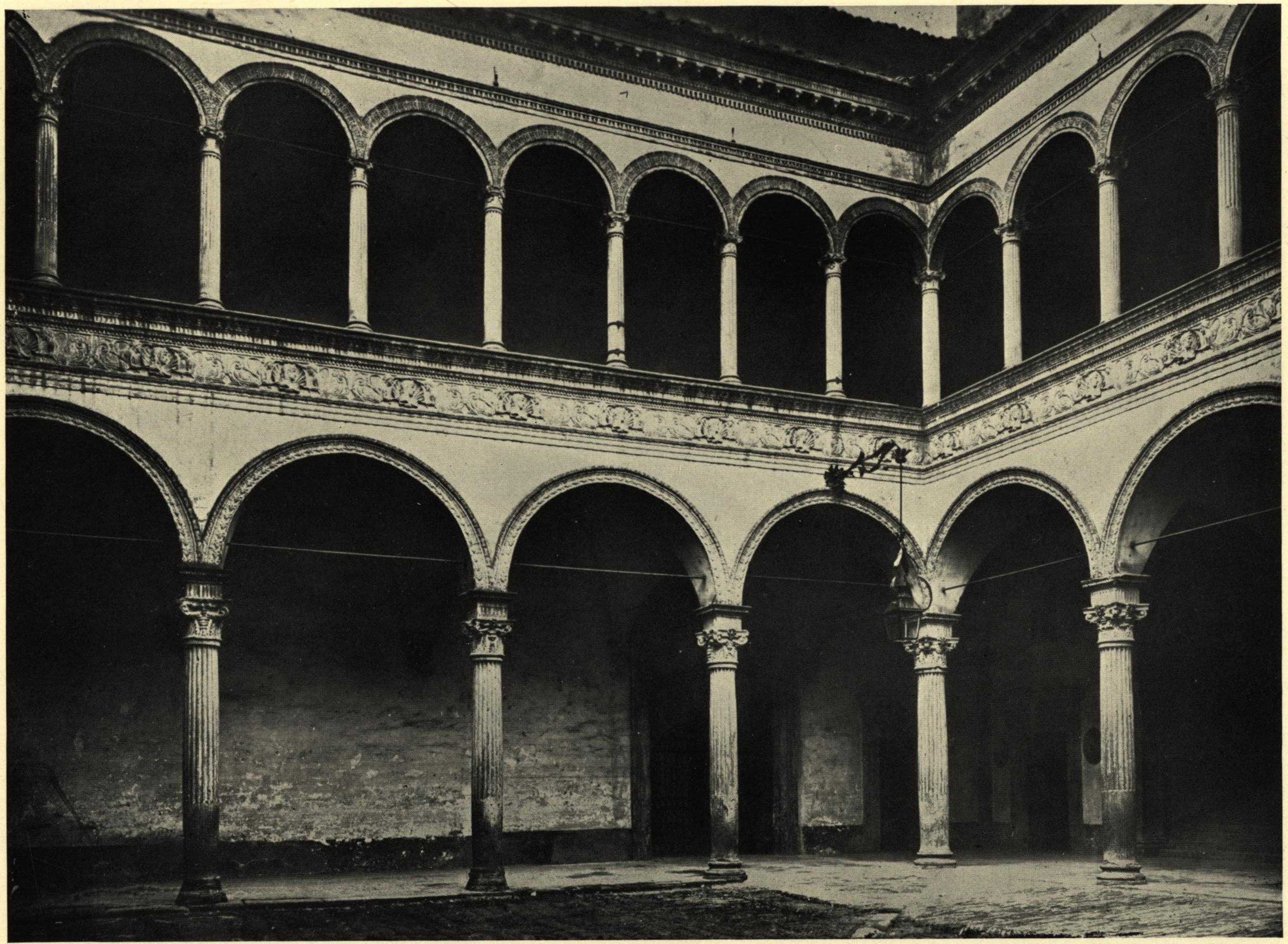

Plate XXXI—Atlantic Terra Cotta *Palazzo Bevilacqua, Bologna*

Courtyard, Palazzo Bevilacqua, Bologna

Modeled detail of Terra Cotta. For frieze detail see Plate XXX.

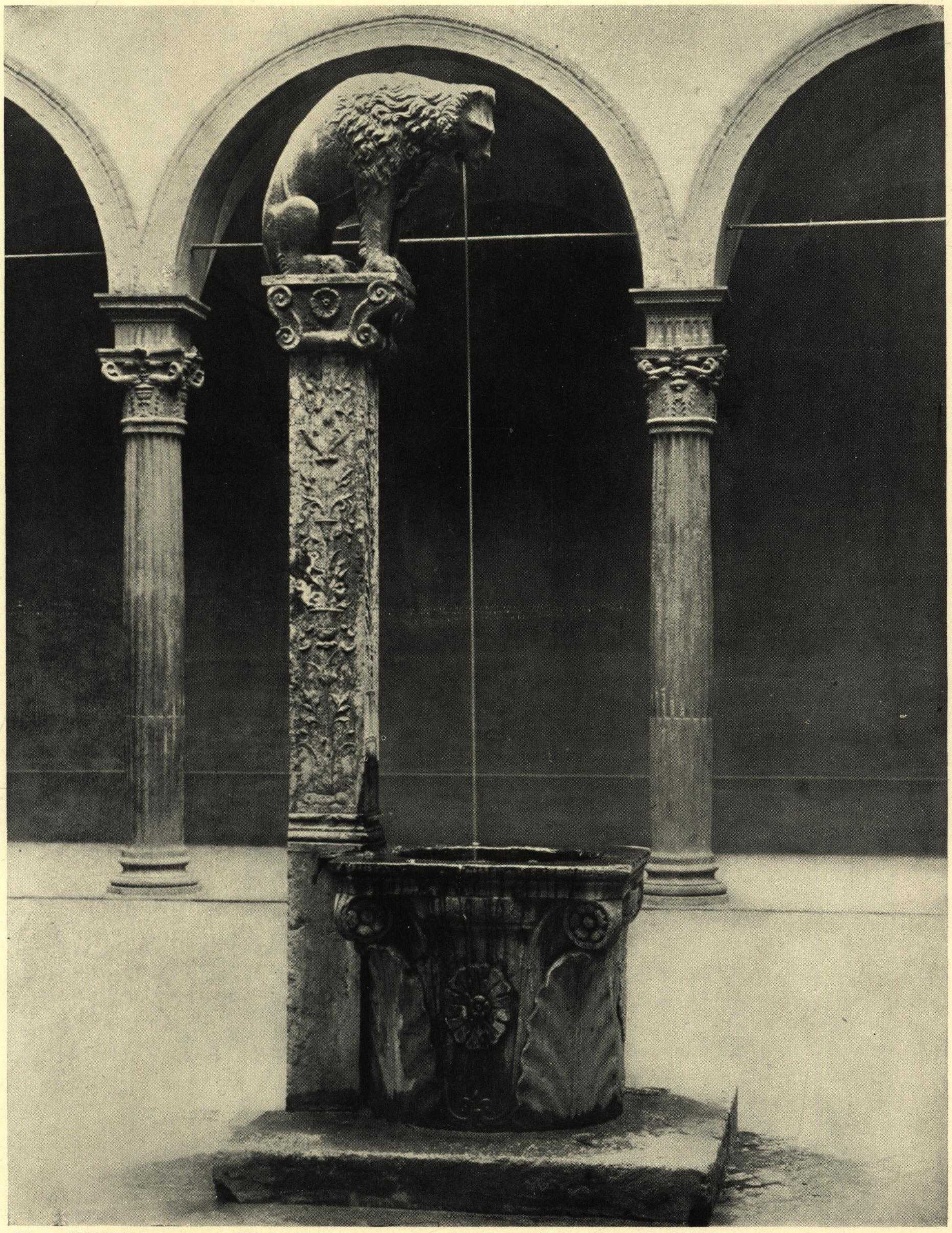

Plate XXXII—Atlantic Terra Cotta *Palazzo Bevilacqua, Bologna*

Courtyard Fountain

Today could be effectively executed in Terra Cotta.

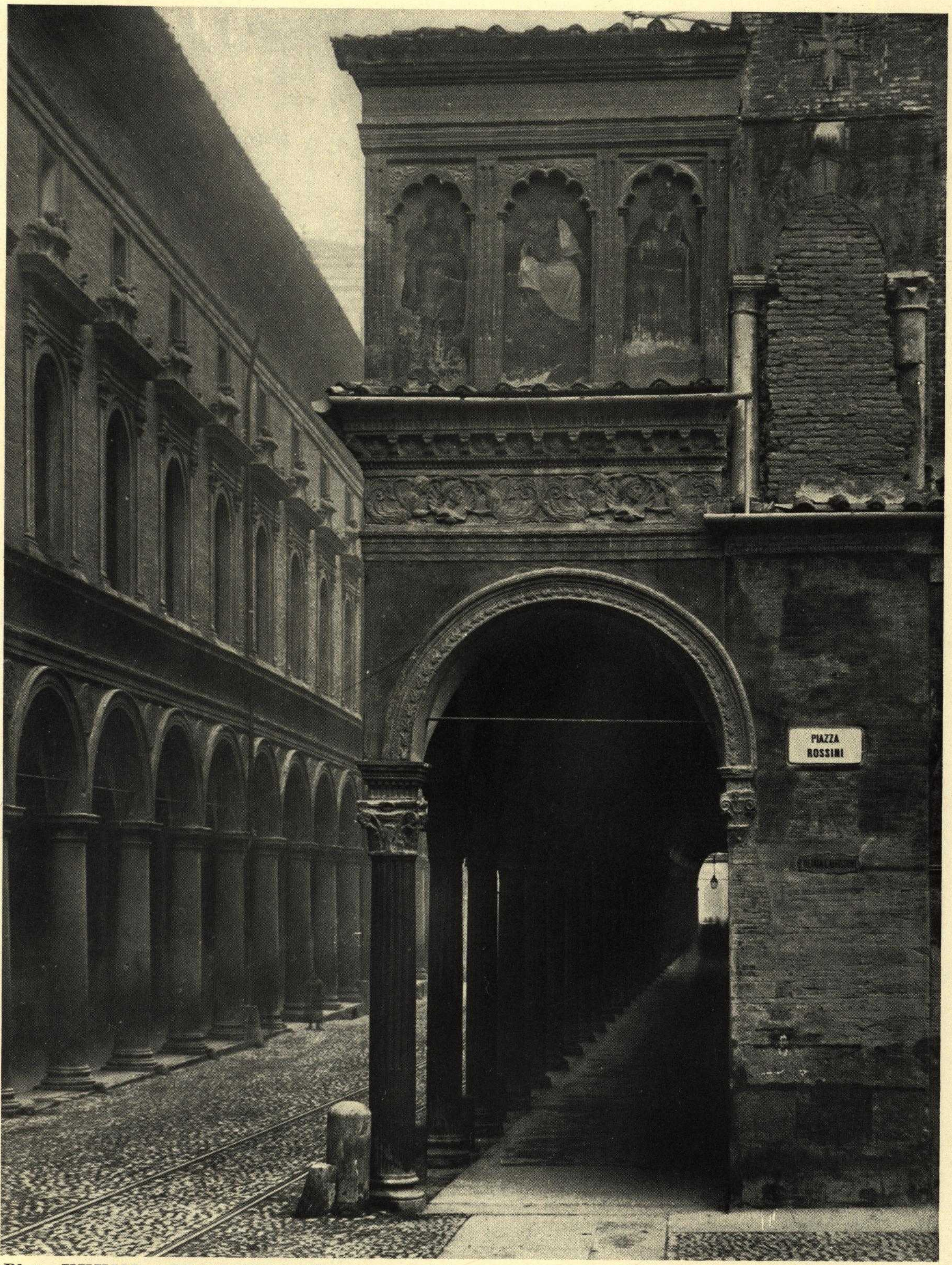

Plate XXXIII—Atlantic Terra Cotta *Church of Saint Giacomo, Bologna*

Church of Saint Giacomo, Bologna

Capitals, arches, cinquefoils, trim of frescoes and cornice of Terra Cotta. Transition period Renaissance.

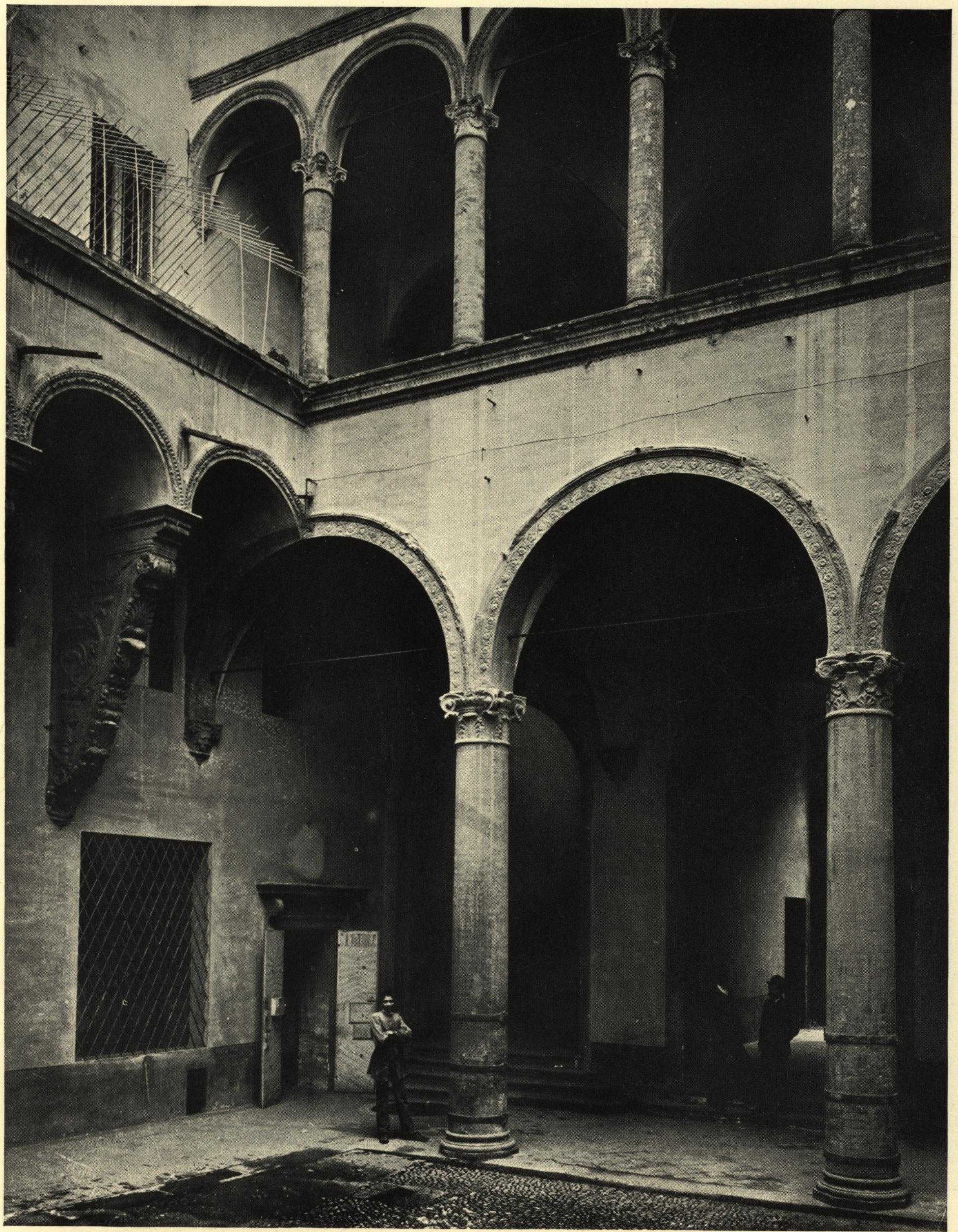

Plate XXXIV—Atlantic Terra Cotta *Palazzo Fava, Bologna*

Courtyard of Palazzo Fava, Bologna

Large brackets, capitals, arches and trim of Terra Cotta.

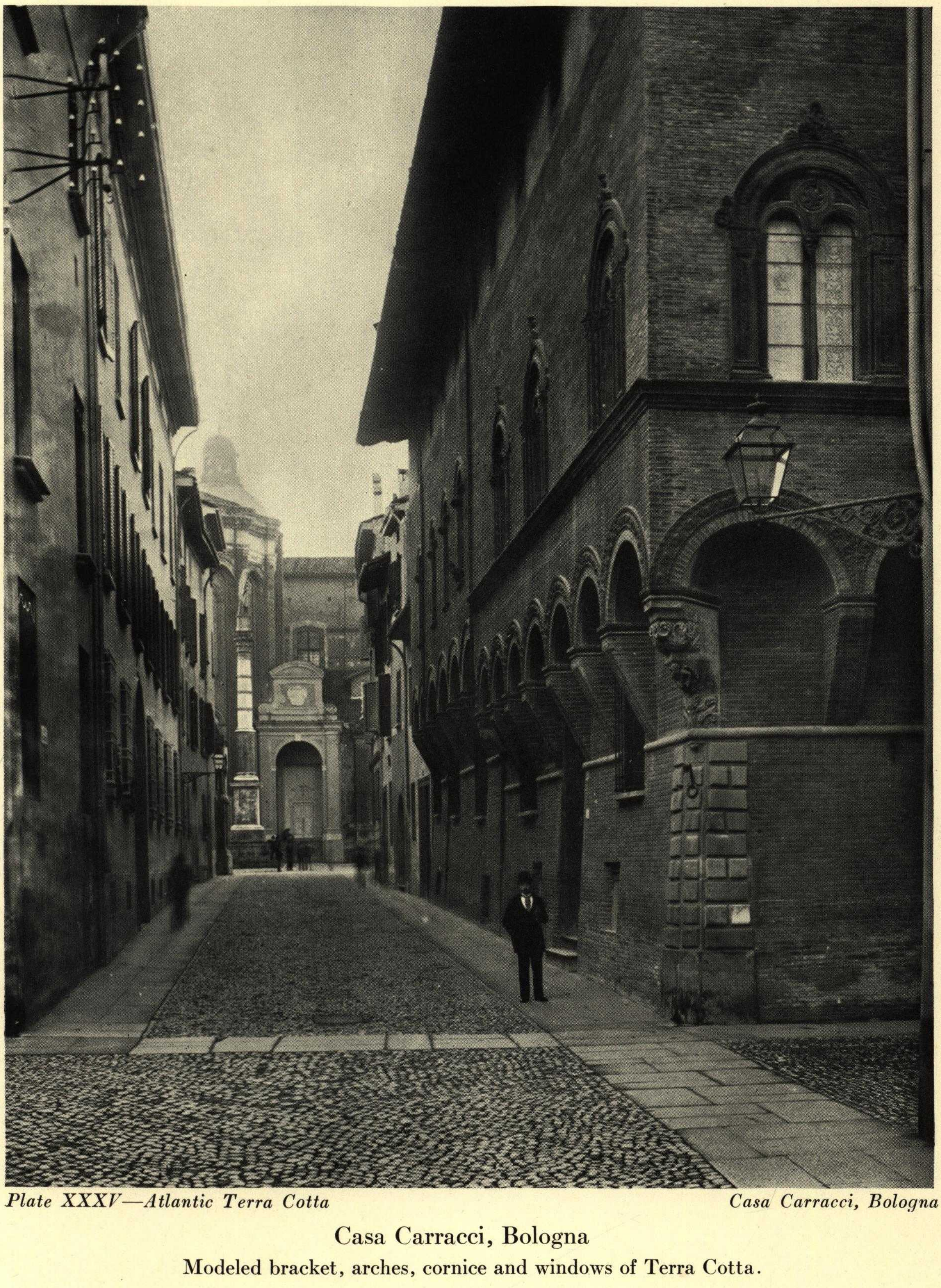

Plate XXXV—Atlantic Terra Cotta *Casa Carracci, Bologna*

Casa Carracci, Bologna

Modeled bracket, arches, cornice and windows of Terra Cotta.

Hand Made

by

Skillful Hands

Atlantic Terra Cotta is made by hand and has the indefinable quality that hand made implies. Through the development of centuries, in only one operation, mixing the clays, has machinery replaced old-time methods.

The hands that make Atlantic Terra Cotta are skillful hands; hands that, through education, training and *inheritance,* instinctively impart grace and symmetry of line to fluent clay. Their work shows the artist—not the artisan.

It is true that many pieces of Atlantic Terra Cotta are pressed in one mould, but the piece turned from a mould is far from finished. The finishing is by hand.

The charm associated with "hand made" is elusive, intangible. Frankly, it is impossible to attain in some designs, but in designs that show understanding of burnt clay, the charm is ever present and present forever.

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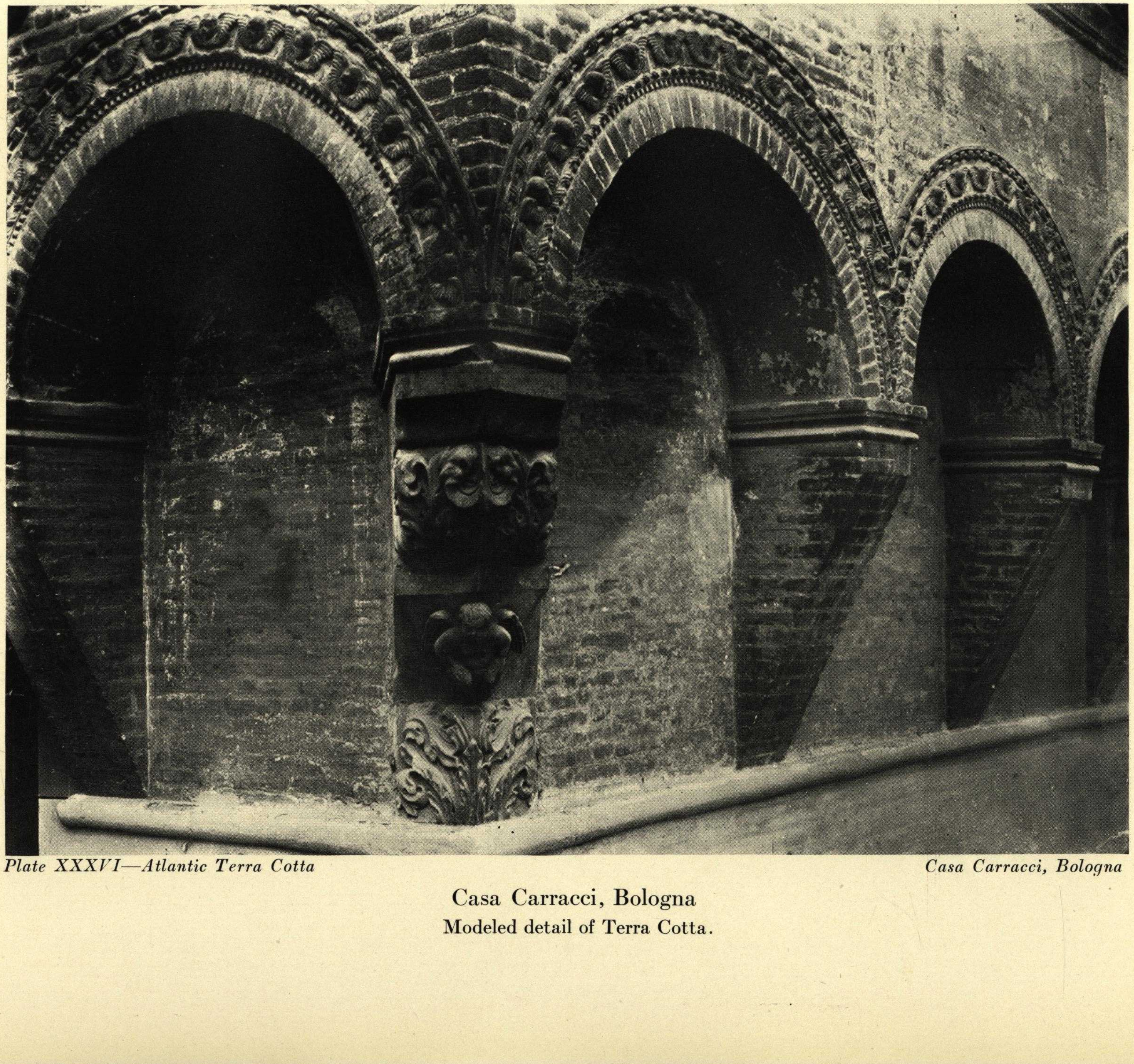

Plate XXXVI—Atlantic Terra Cotta *Casa Carracci, Bologna*

Casa Carracci, Bologna
Modeled detail of Terra Cotta.

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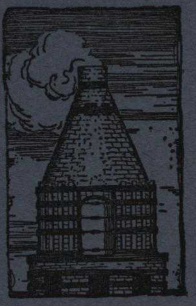

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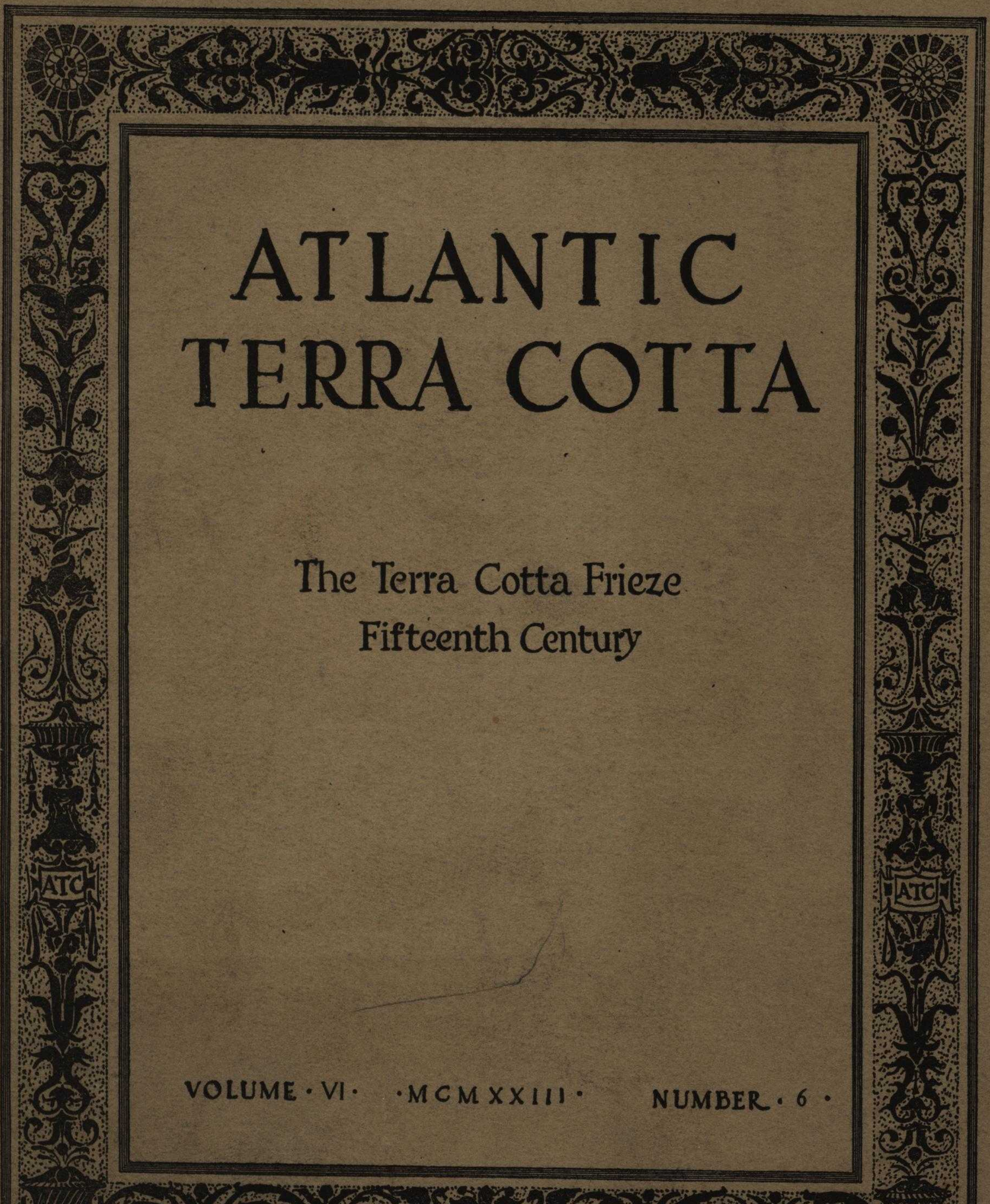

ATLANTIC TERRA COTTA

The Terra Cotta Frieze
Fifteenth Century

VOLUME · VI · · MCMXXIII · NUMBER · 6 ·

A. I. A.
Standard Classification
File No. 9

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for the

Manufacture, Furnishing and Setting

of

Terra Cotta

Adopted by National Terra Cotta Society

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We recommend the Standard Specification to the Specification Writer, and we suggest that the Architect sees that its terms are carried out by the Terra Cotta Manufacturer and the mason who sets the Terra Cotta.

"Questions Answered"

New Edition
Explains the modern use
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32 pages. 22 illustrations

ATLANTIC TERRA COTTA

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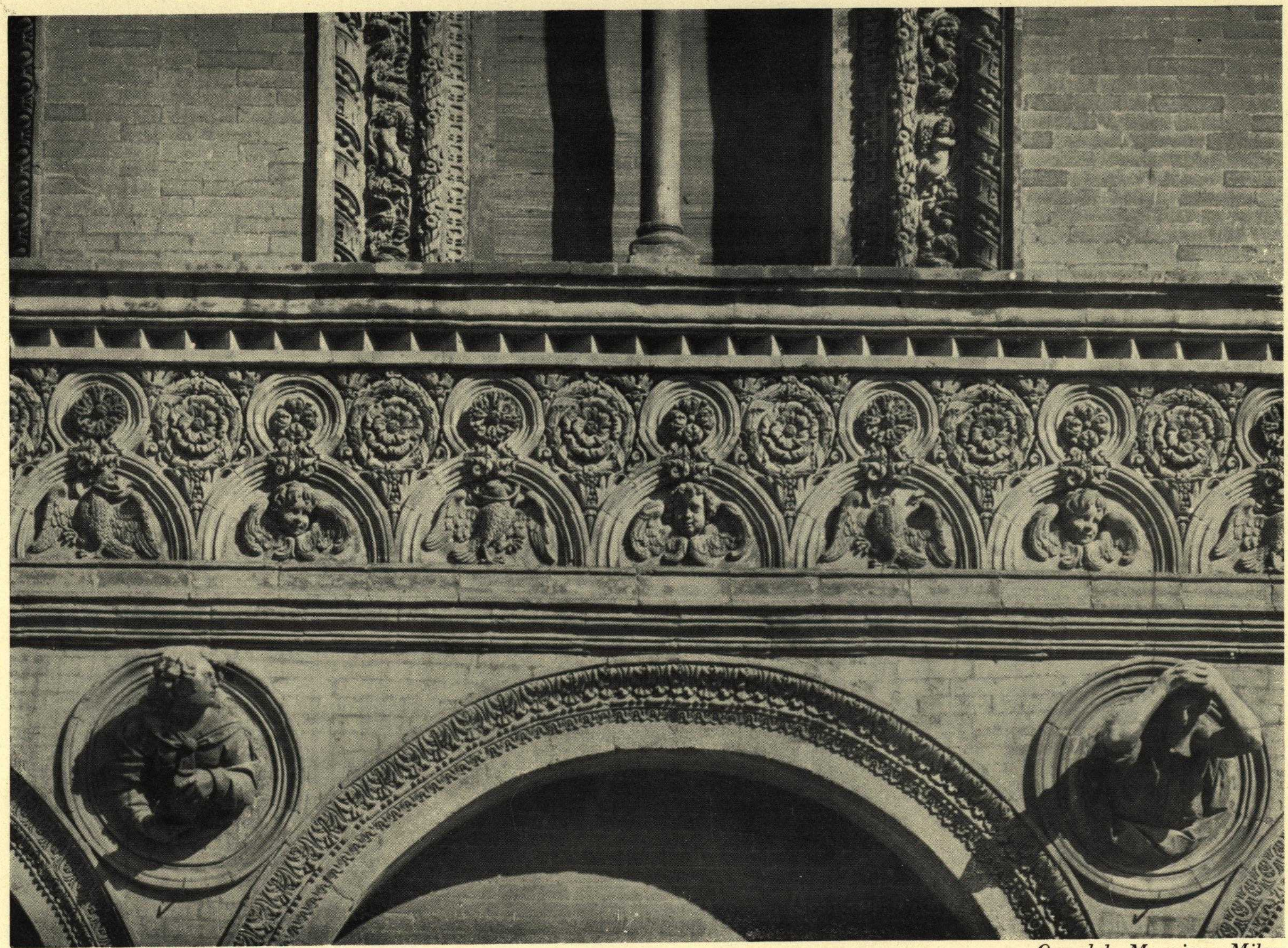


Plate XXXVII—Atlantic Terra Cotta *Ospedale Maggiore, Milan*

Terra Cotta Frieze over First Story

Ospedale Maggiore, Milan, 1456. Transitional period between Gothic and Renaissance.

ATLANTIC TERRA COTTA

VOL. VI NOVEMBER, 1923 No. 6

Illustrations from photographs collected by Mr.
F. C. Hirons, of Dennison and Hirons, Architects.

The Terra Cotta Frieze
Fifteenth Century

THE Architects who inaugurated the Renaissance in Italy were skilled craftsmen, and in many cases worked with their hands to realize their designs. Imagination in their case led to definite action.

Early Italian Terra Cotta was well made from a practical, manufacturing point of view. The most delicate modeling of skillful hands, and even the faintest marks of a modeling tool, are faithfully preserved in Terra Cotta. It is a material in which the spirit of the design is caught and retained. While an occasional piece may be broken, there are no signs of the gradual erosion that eventually wears modeled relief down to the level of its background. The beautiful Terra Cotta detail of the fifteenth century has come down to the present time as fresh and crisp as it was more than four hundred years ago.

The Ospedale Maggiore, in Milan, was started in 1456 and finished in 1621. The main facade, from which the frieze illustrated was taken, is a part of the early building. The frieze was made before Columbus discovered America.

It is entirely of Terra Cotta, a splendid illustration of the transition period between Gothic and Italian Renaissance. It is probably in as perfect a state of preservation today as it was on the day it was set in place.

The two Terra Cotta frieze panels from the Palazzo dei Tribunali, of Piacenza, while they are Renaissance, are reminiscent of the earlier Greek style, and plate XXXVIII represents the Greek legend, The Rape of Lapithae.

Plates XXXIX and XL are from two different buildings in Cremona and the panels are similar though not exactly alike. Evidently they are composed of "stock" pieces taken from the same moulds, the sections determined by the space to be filled.

Plate XLI shows a simple but interesting treatment of a style that has been used in modern architecture, sometimes in colors for greater effectiveness.

Probably Giovanni della Robbia designed the polychrome frieze, Plate XLII. It is characteristic of the della Robbia School. The date is somewhat later than the other friezes—about 1500. This is another example that could be followed today, but the same is true of any Terra Cotta made in the past.

Modeling in Terra Cotta is not one of the lost arts.

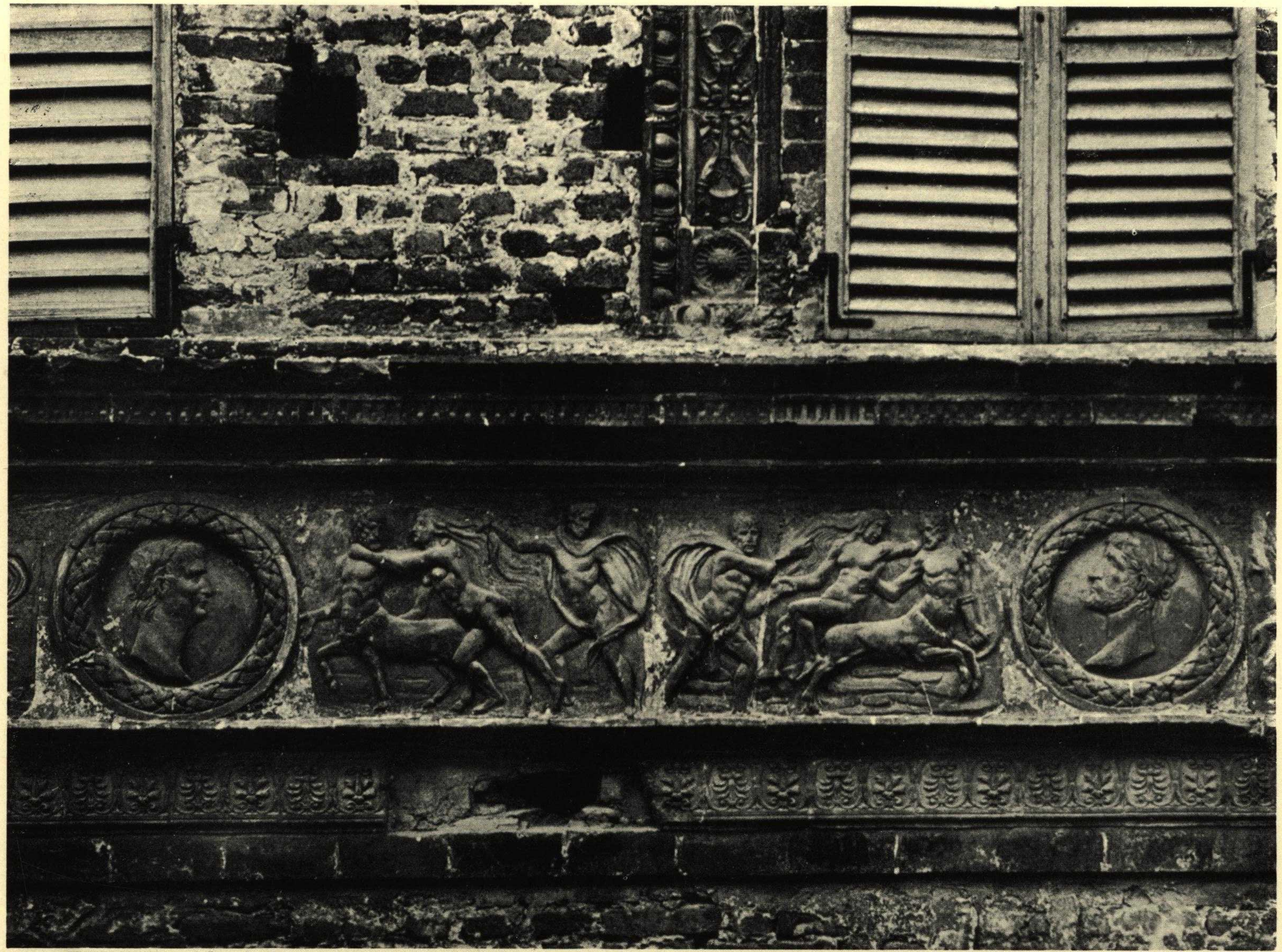


Plate XXXVIII—Atlantic Terra Cotta *Palazzo dei Tribunali, Piacenza*

The Rape of Lapithae

Panel of Terra Cotta frieze over first story, Palazzo dei Tribunali, Piacenza
Circa, 1450.

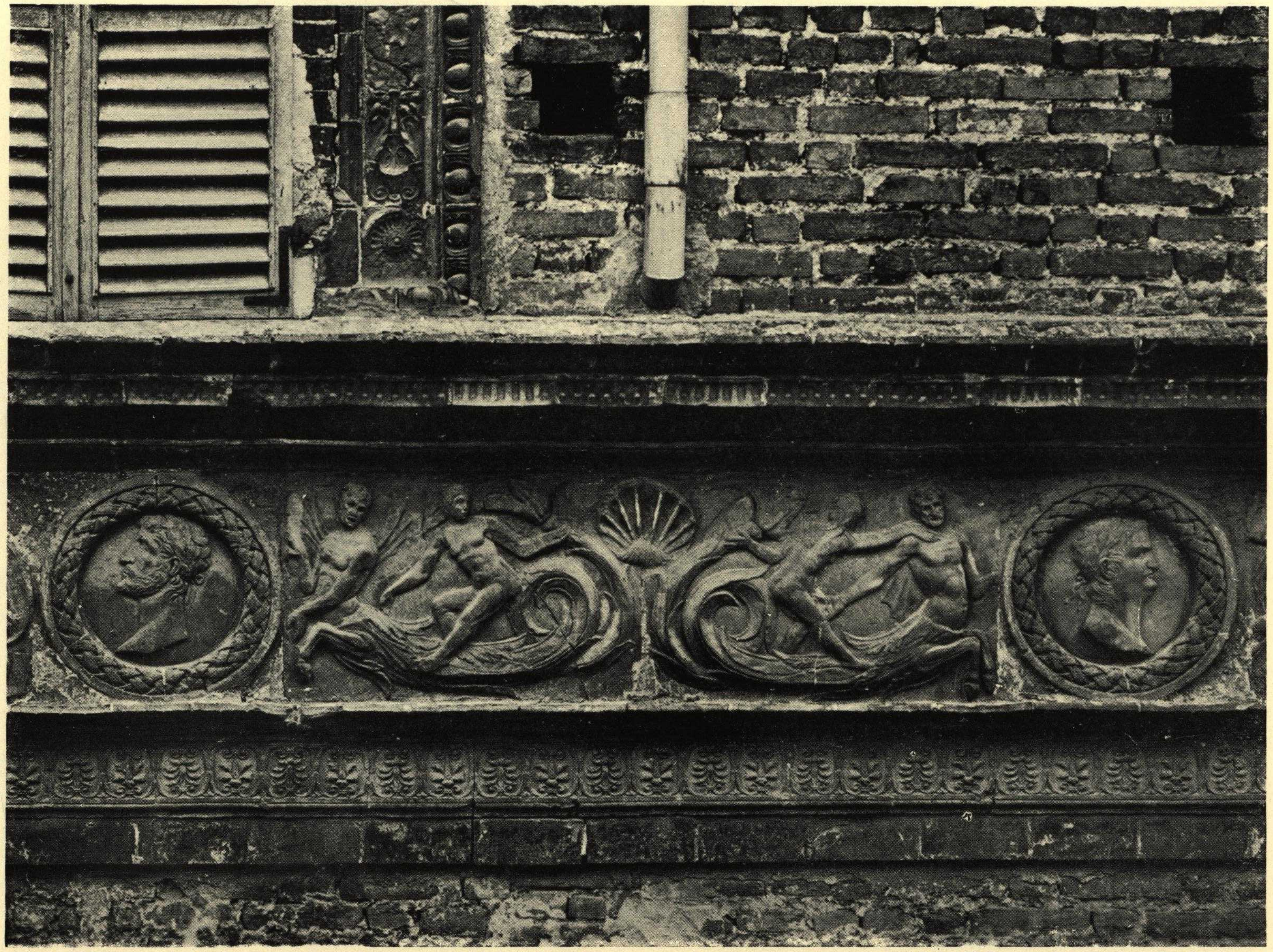


Plate XXXIX—Atlantic Terra Cotta *Palazzo dei Tribunali, Piacenza*

Terra Cotta Frieze over First Story

The panels of the Terra Cotta frieze of the Palazzo dei Tribunali are all different.

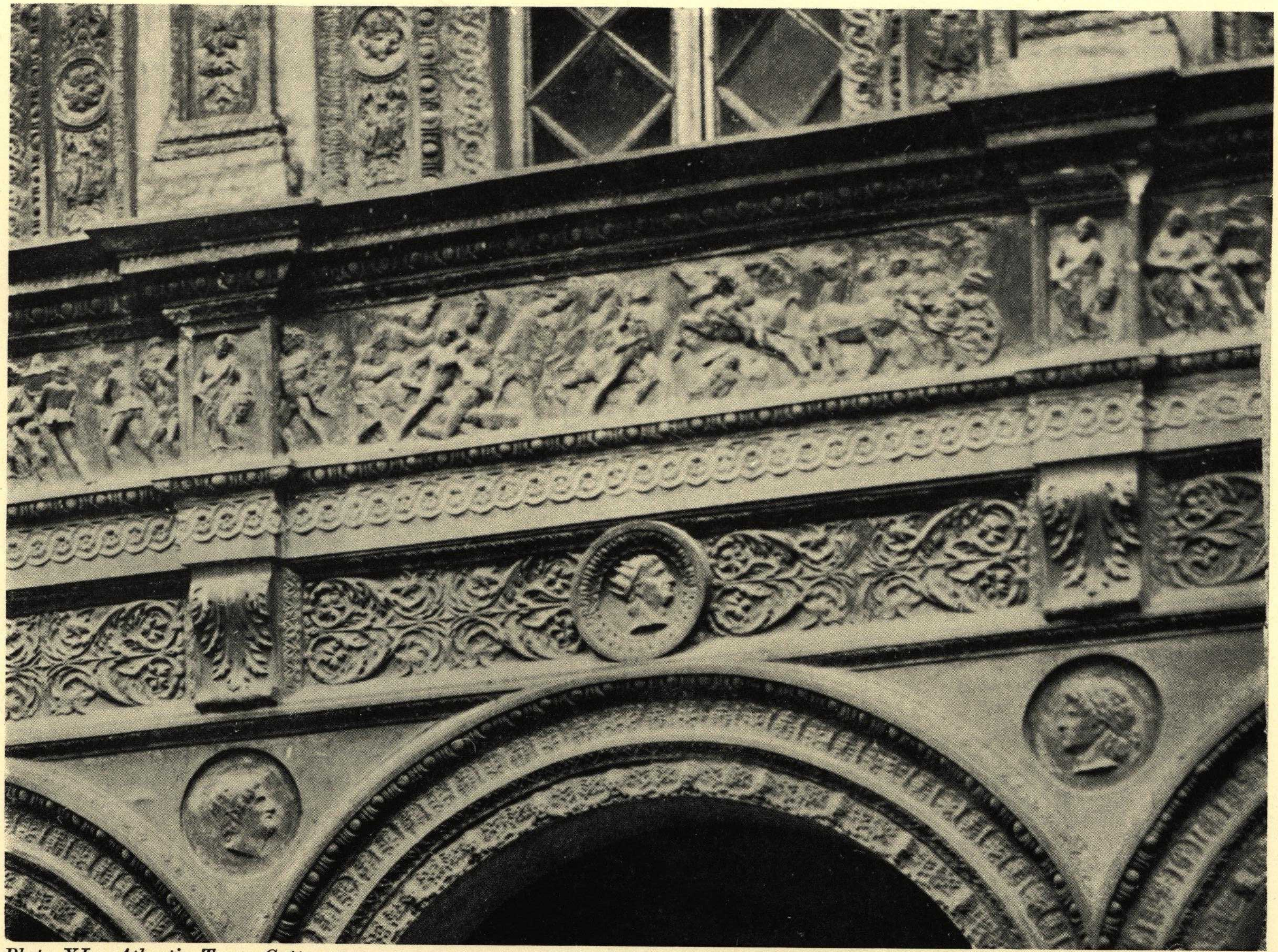


Plate XL—Atlantic Terra Cotta *Courtyard of Palazzo Stanga, Cremona*

First Story Terra Cotta Detail

The courtyard of the Palazzo Stanga, Cremona, is a highly decorative Terra Cotta design. The frieze is replete with vivid action, although made up from stock moulds. (See Plate XLI)

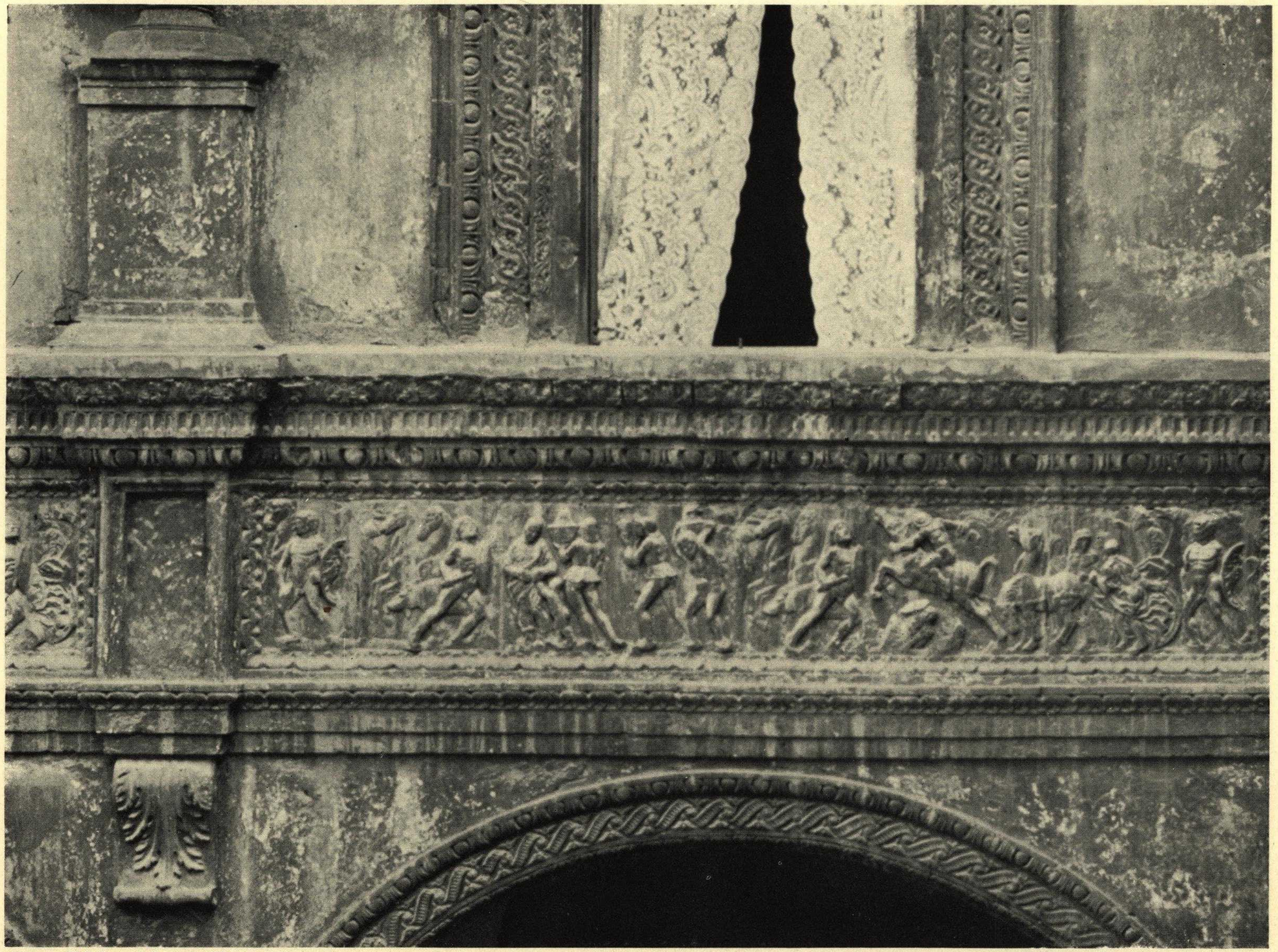


Plate XLI—Atlantic Terra Cotta *Monte di Pieta, Cremona*

Terra Cotta Frieze in Courtyard

The Frieze, Monte di Pieta (Government Pawn Shop) in Cremona, shows the use of stock Terra Cotta, the sections placed so as to fill the space. Variety obtained by varying the position of sections.

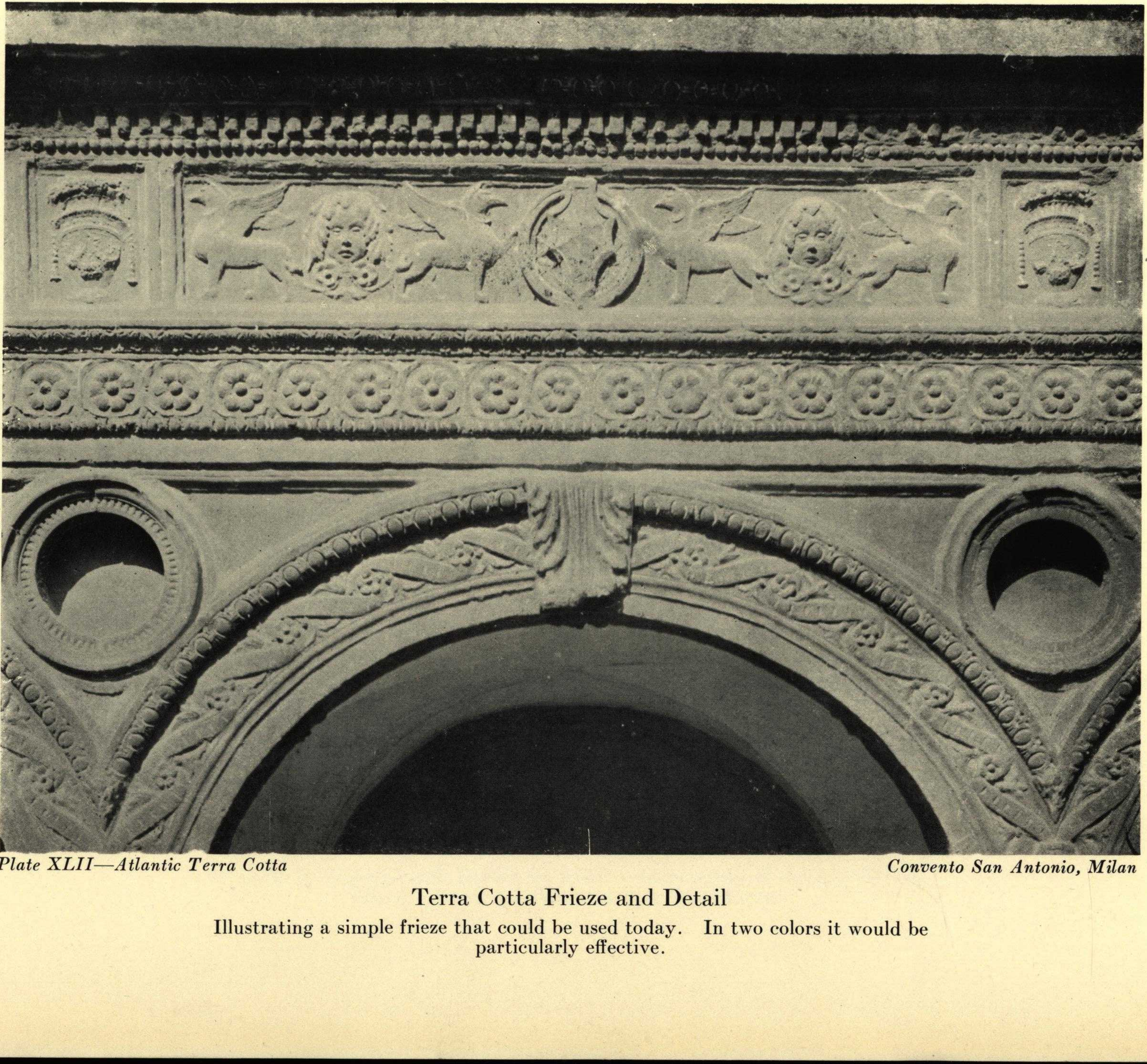


Plate XLII—Atlantic Terra Cotta *Convento San Antonio, Milan*

Terra Cotta Frieze and Detail

Illustrating a simple frieze that could be used today. In two colors it would be particularly effective.

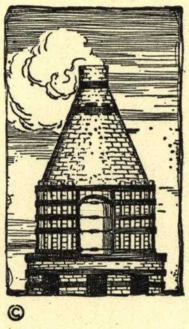
Beneath the Surface

Atlantic Terra Cotta realizes the Architect's design in proportion, color, texture and line. External elements all of them; important, but dependent upon a foundation beneath the surface:—

> A hard burned, compact, clay body, substantial and durable, with everything that could disintegrate or decay eliminated by fire.

And we prepare drawings for the builder's guidance, developed especially for the one building under consideration, and covering the Terra Cotta construction for that building in complete detail.

These are major points that account for the value of Atlantic Terra Cotta.



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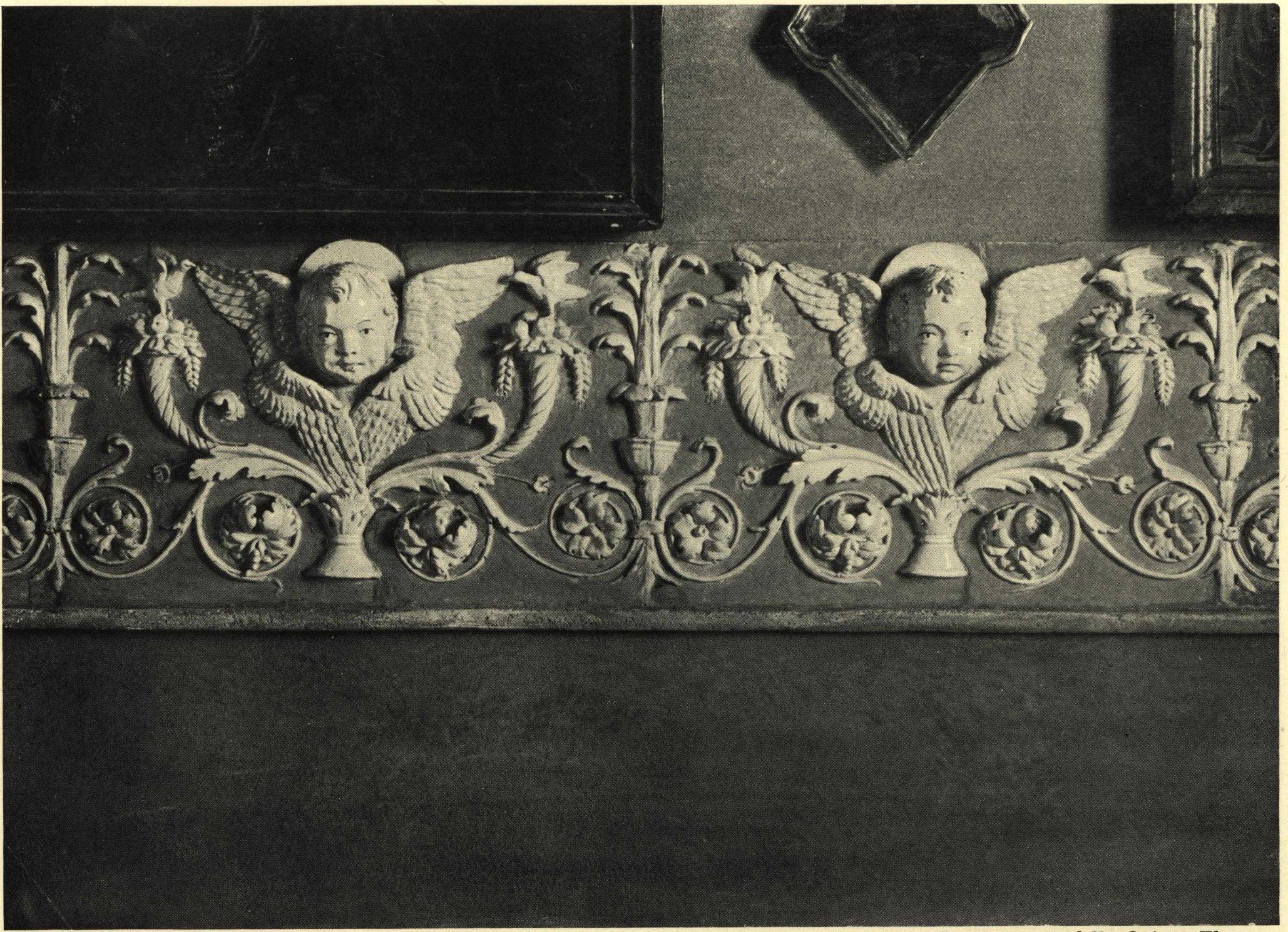

Plate XLIII—Atlantic Terra Cotta *Conservatorio della Quiete, Florence*

Della Robbia Polychrome

Probably by Giovanni della Robbia the frieze is characteristic of the della Robbia School. Easily possible in modern Terra Cotta.

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ATLANTIC TERRA COTTA, in its widest application, is made especially for the building in which it is to be used, and is intended to occupy a certain place in that building. The designer is not restricted by standard dimensions.

Catalog material, however, is coming into increasing use for small, conventional store fronts, banks, garages, filling stations, and small buildings in general. Our catalog, in addition to a few complete designs, contains string courses, cornices, capitals, door and window trim, and numerous details which the Architect can incorporate at will in his design.

To determine the cost of Atlantic Terra Cotta for the great majority of buildings on which catalog material cannot be applied, the Architect should submit the following drawings: floor plans and elevations drawn to scale, sections showing projections, and sketch details. When specifications have been prepared they should be sent with the drawings. Details, such as the amount and character of the modeling and the color or colors, should be indicated.

The Architect may either inspect the models at the Atlantic plants or approve them from photographs the Atlantic Company will submit.

On all contracts, complete construction drawings, subject to the Architect's approval, are prepared for the builder. (Atlantic service at the building is optional with the builder.) The construction drawings show the location of every piece and its attachment to the frame. Accompanying the drawings, if necessary, is a schedule of iron rods and anchors for the iron contractor's bid.

Notification of plans to be estimated should be sent to the main office of the Atlantic Company, or to the nearest one of the representatives listed on the following page.

The Atlantic Company operates a Southern Branch at Atlanta, Georgia, under the name of the Atlanta Terra Cotta Company, and separately managed. The Atlanta product equals the standard established by the northern Atlantic factories and the Architects of the South will find the Atlanta Company convenient in location and prepared to meet their requirements in every way.

Atlantic Terra Cotta Company

350 Madison Avenue, New York

William H. Powell
President

Franks G. Evatt
Vice-President

Geo. P. Putnam
Treasurer

Southern Branch

Atlanta Terra Cotta Company

Citizens & Southern Bank Building
Atlanta, Georgia

H. B. Wey
Vice-President

H. D. Hurlbut
Secretary and Treasurer

Southwestern Office

District Manager, A. P. Clark, Praetorian Building, Dallas, Texas

Representatives

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Birmingham, Ala.	Roper-Strauss-Ferst Co., 2103 1st Avenue
Boston, Mass.	Bay State Builders Supply Co., 50 Lansdown Street (Cambridge, Mass.)
Buffalo, N. Y.	James M. Hawkins, 705-707 Ellicott Sq. Bldg.
Charleston, W. Va.	Charleston Builders Supply Co., 209 Hale Street
Charlotte, N. C.	W. Fred Casey (Bus. Add., 205 W. 1st Street) (Letters, P. O. Box 904)
Chattanooga, Tenn.	Key-James Brick Company, Alton Park
Cincinnati, O.	Cincinnati Builders Supply Co., 534 Main Street
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Knoxville, Tenn	Chas. M. Allen Co., 40 Burwell Building
Louisville, Ky.	Wm. M. Whaley, 506-507 Marion E. Taylor Building
Memphis, Tenn.	Tri-State Iron Works, Bldrs. Exc., Union Ave. & Third St.
Montreal, Canada	David McGill, 320 Lagauchetiere Street
Nashville, Tenn.	T. L. Herbert & Son, 174 Third Avenue, North
New Orleans, La.	Ole K. Olsen, 823 Perdido Street
Norfolk, Va.	G. S. Friebus, Monticello Arcade
Philadelphia, Pa.	A. S. Baird, 411 Otis Bldg., 16th and Sansom Streets
Pittsburgh, Pa.	Hay Walker Brick Co., Farmers Bank Building
Quebec, Canada	W. J. Banks, 103 St. John Street
St. Johns., N. B., Canada	J. Charlton Berrie, P. O. Box 55
St. Louis, Mo.	August Court Co., 1021 Arcade Bldg.
Scranton, Pa.	LeBar, Parsons & Pierce, 526 Scranton Bank Building
Tampa, Fla.	Lev. G. Taylor, 2007 Bayshore Blvd.
Toledo, O.	Auburndale Builders Supply Co., 2268 Albion Street
Toronto, Ont., Canada	W. K. Macdonald, 163½ Church Street (Room 4)
Washington, D. C.	W. A. Mills, 729 15th Street, N. W.
Wilkes-Barre, Pa.	LeBar, Parsons & Pierce, 904 2d Natl. Bank Bldg.
Youngstown, O.	E. J. Holway, 253 Norwood Avenue

Atlantic Factories

Plant 1—Tottenville, Staten Island, N. Y.
Plant 2—Perth Amboy, N. J.
Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)

FLEMING & REAVELY, INC.
NEW YORK

Printed in U. S. A.

ATLANTIC TERRA COTTA

The Renaissance Arch of Terra Cotta

VOLUME · VI · · MCMXXIII · NUMBER · 7 ·

A. I. A.
STANDARD CLASSIFICATION
FILE No. 9

Copy on request

# Standard Specification
for the
Manufacture, Furnishing and Setting
of
Terra Cotta

We recommend the Standard Specification in your preparation of the specification for Terra Cotta.

By its use you make sure that *all* bids are based upon doing *at least as much* as the Standard Specification requires.

We recommend real inspection at the building to make sure that the Terra Cotta delivered is in accordance with the Standard Specification.

The Standard Specification covers the setting of Terra Cotta as well as its manufacture. Make sure that your Builder understands its terms and complies with them in every particular.

The Standard Specification for Terra Cotta was prepared by the National Terra Cotta Society with the cooperation of members of the Architectural Profession and of the National Bureau of Standards.

ATLANTIC TERRA COTTA

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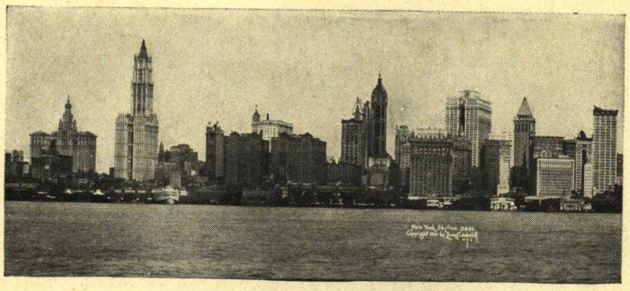
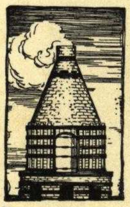


New York City's Terra Cotta Line



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350 Madison Avenue, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

Largest Manufacturers of Terra Cotta in the World

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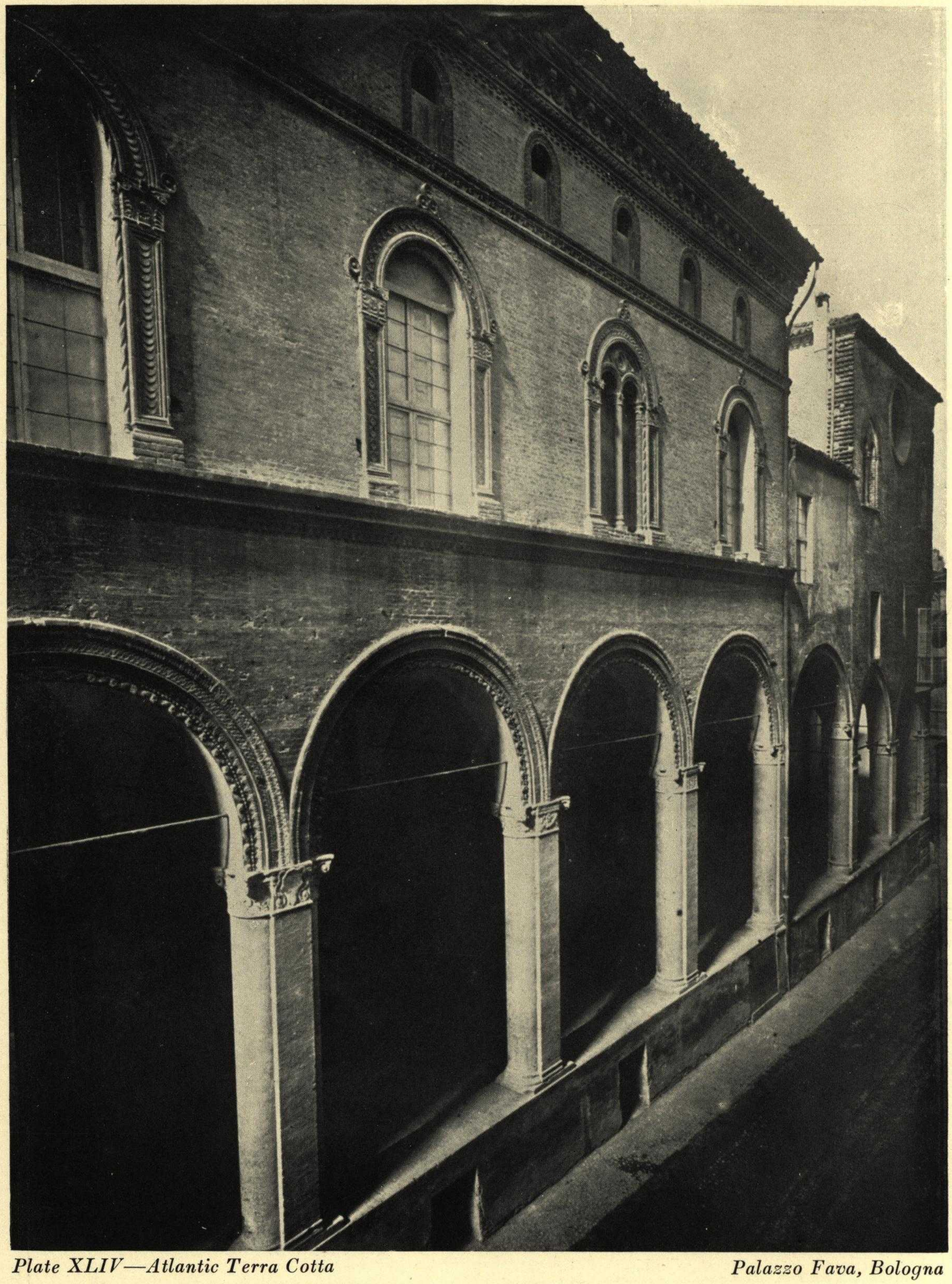


Plate XLIV—Atlantic Terra Cotta *Palazzo Fava, Bologna*

Arcade of Palazzo Fava, Bologna

Terra Cotta capitals, arches, windows, belt courses and entablature

ATLANTIC TERRA COTTA

VOL. VI DECEMBER, 1923 NO. 7

NOTE: *Italian photographs collected by Mr. F. C. Hirons, of Dennison & Hirons, Architects. The photograph of the Nippon Kogyo Ginko on page 13 shows one of the few buildings in Tokio that passed through the earthquake without damage.*

The Renaissance Arch
of Terra Cotta

THE Architects of the Renaissance in Italy never let a plain wall surface go undecorated. Their sense of proportion in mass called for definition of the lines of their buildings which might have merged into shapelessness if left unaccented.

The Palazzo Fava, Plate XLIV, illustrates a simple example. Terra Cotta pilaster capitals support lightly modeled Terra Cotta arches; minor cornices support both window courses, and serve to support the Terra Cotta jambs and arches that accent the windows, and a boldly modeled Terra Cotta cornice surmounts the building.

It is a simple design and not a costly one, as suitable for the many storied buildings of today as it was for a three story building over four hundred years ago.

The Monte di Pieta, the Government Pawn Shop, of Cremona, is a more elaborate example. Terra Cotta was used for its decorative value. Varying the arcade by using pilasters of modeled Terra Cotta for arcade support, contrasting with stone columns, was typical of the Renaissance period, and the contrast added architectural interest without destroying symmetry.

No one ever needed to feel embarrassed in going to a Government Pawn Shop of the fifteenth century; frequently they were the most beautiful buildings in the city. It is hard to imagine an architectural pilgrimage to the modern American Pawn Shop—in search of inspiration.

The Castello at Piemonte shows a variation from the usual type of arch construction. The arch is supported by brackets, the Terra Cotta pilaster dividing the brackets and going above the arch to support the belt course. Medallions are placed in the three-cornered blank spaces thus formed.

Bologna is a city of arcades and a city of Terra Cotta. Many of the arches date back to the fourteenth century and are Gothic in form. The arch illustrated is Renaissance, probably about 1450, but in all the arches, Gothic or Renaissance, the Terra Cotta shows no signs of deterioration and is as dependable today as it was when set in place.

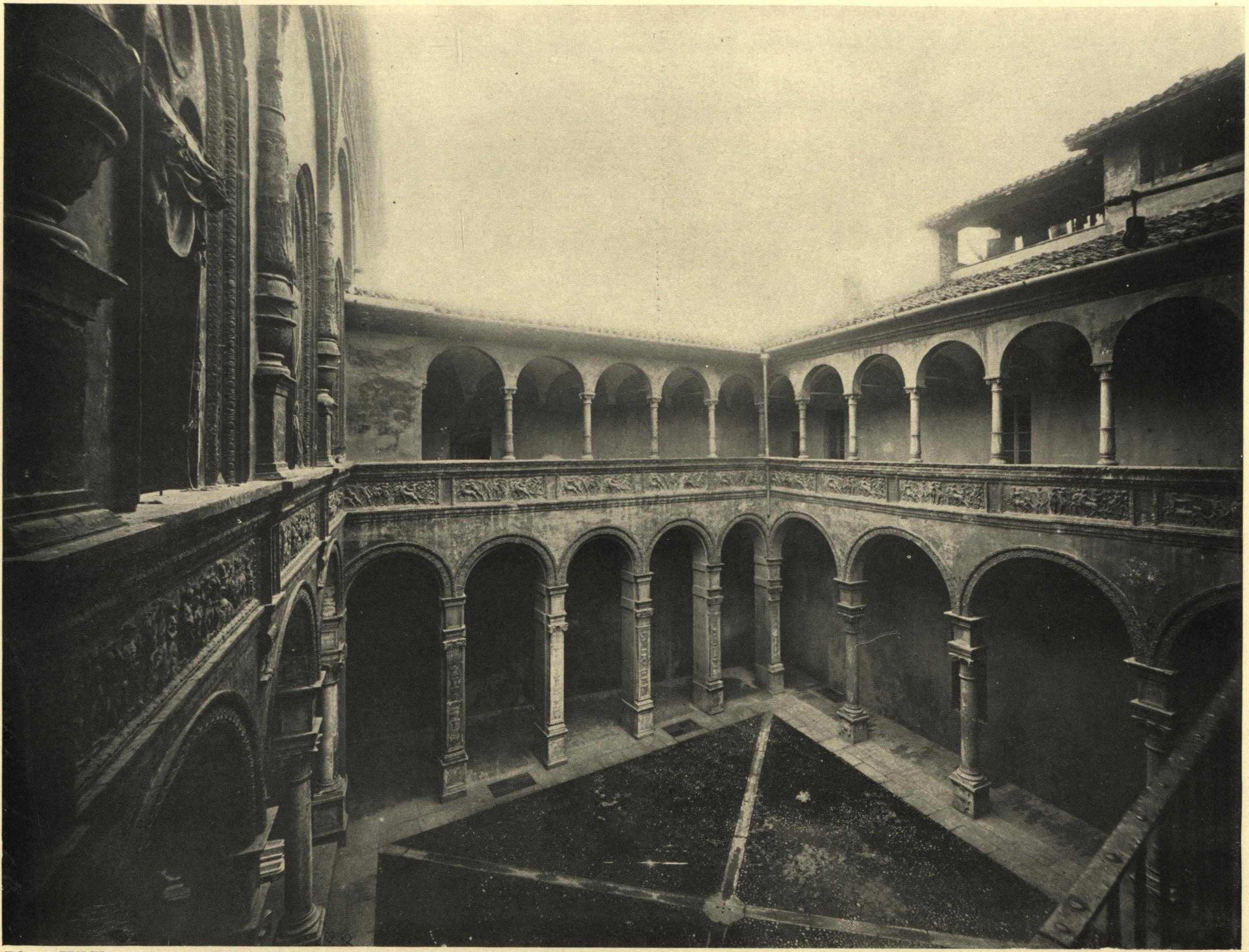


Plate XLV—Atlantic Terra Cotta

Monte di Pieta, Cremona

Court of Monte di Pieta, Cremona

The Monte di Pieta (Government Pawn Shop) is highly decorative. Modeled Terra Cotta is used for pilasters, arches, frieze panels, sill course, windows, engaged columns and cornice

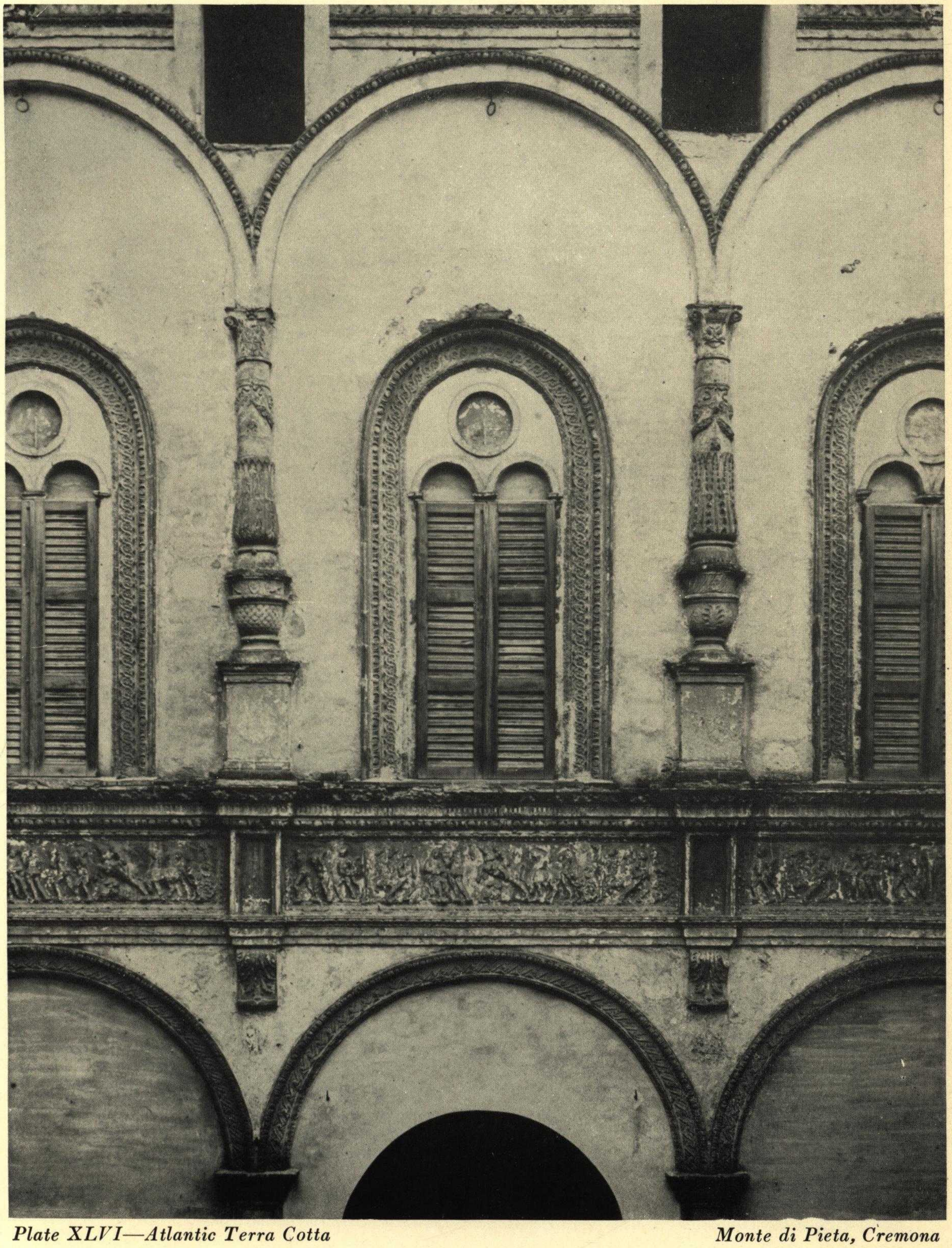


Plate XLVI—Atlantic Terra Cotta *Monte di Pieta, Cremona*

Detail of Court, Monte di Pieta

All modeled detail of Terra Cotta

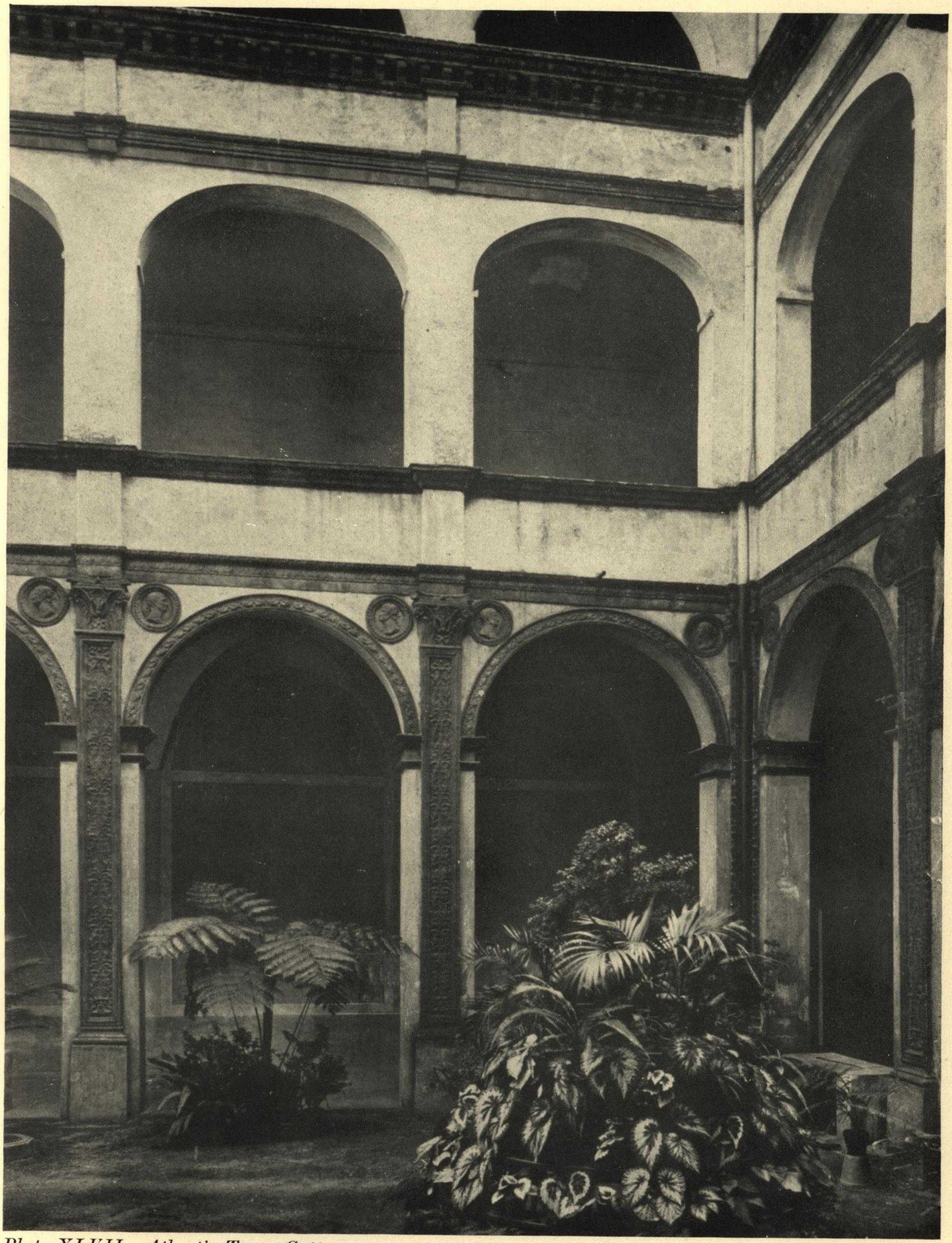


Plate XLVII—Atlantic Terra Cotta

Castello, Piemonte

Court Detail, Castello, Piemonte

Illustrates an unusual arcade treatment.
All modeled detail of Terra Cotta

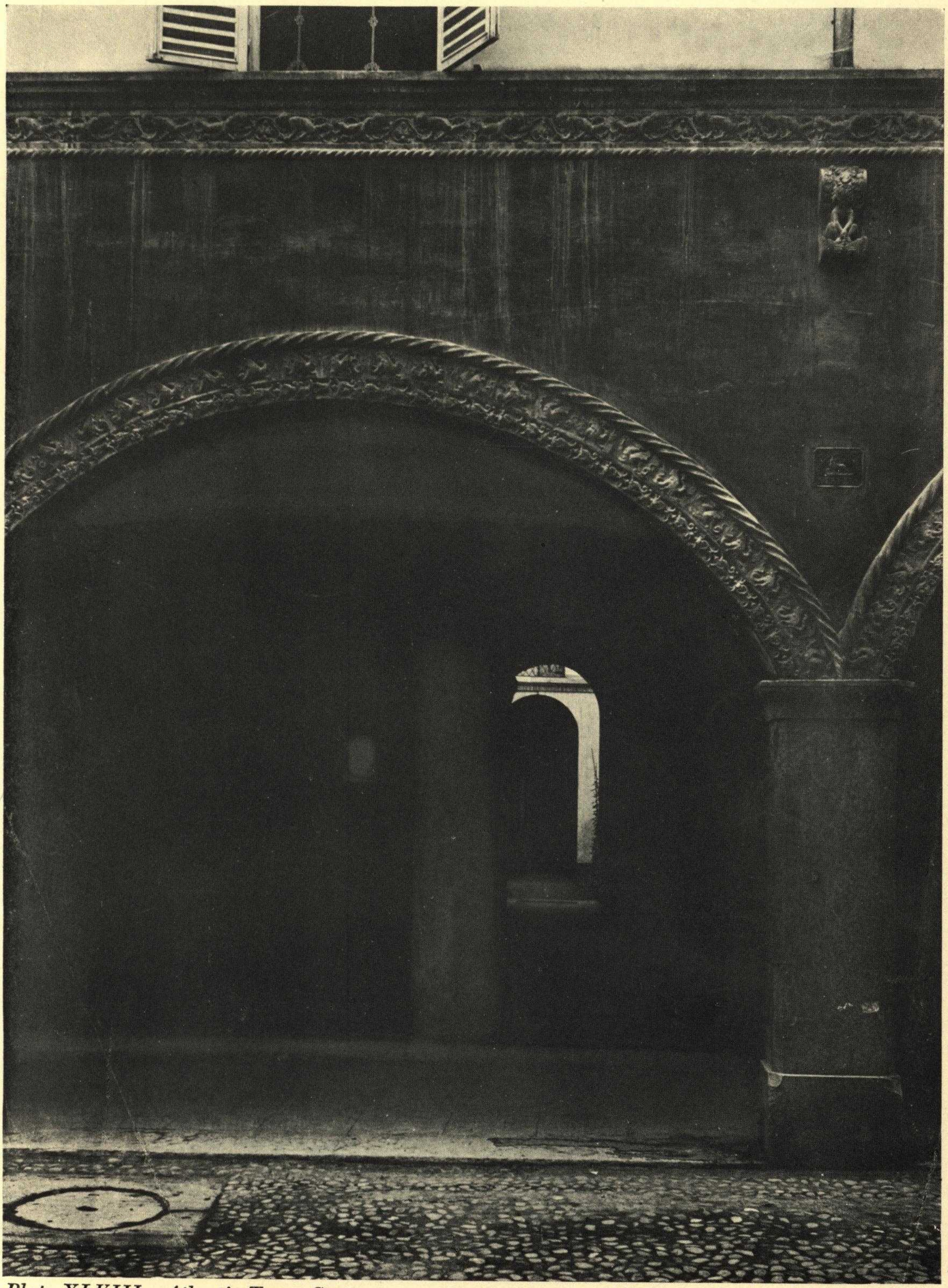


Plate XLVIII—Atlantic Terra Cotta *Building in Galliera Street, Bologna*

Typical Arcade of Bologna

Arches, frieze and bracket of Terra Cotta

Undamaged Through the Tokio Earthquake

The Nippon Kogyo Ginko is one of the very few buildings that came undamaged through the earthquake.

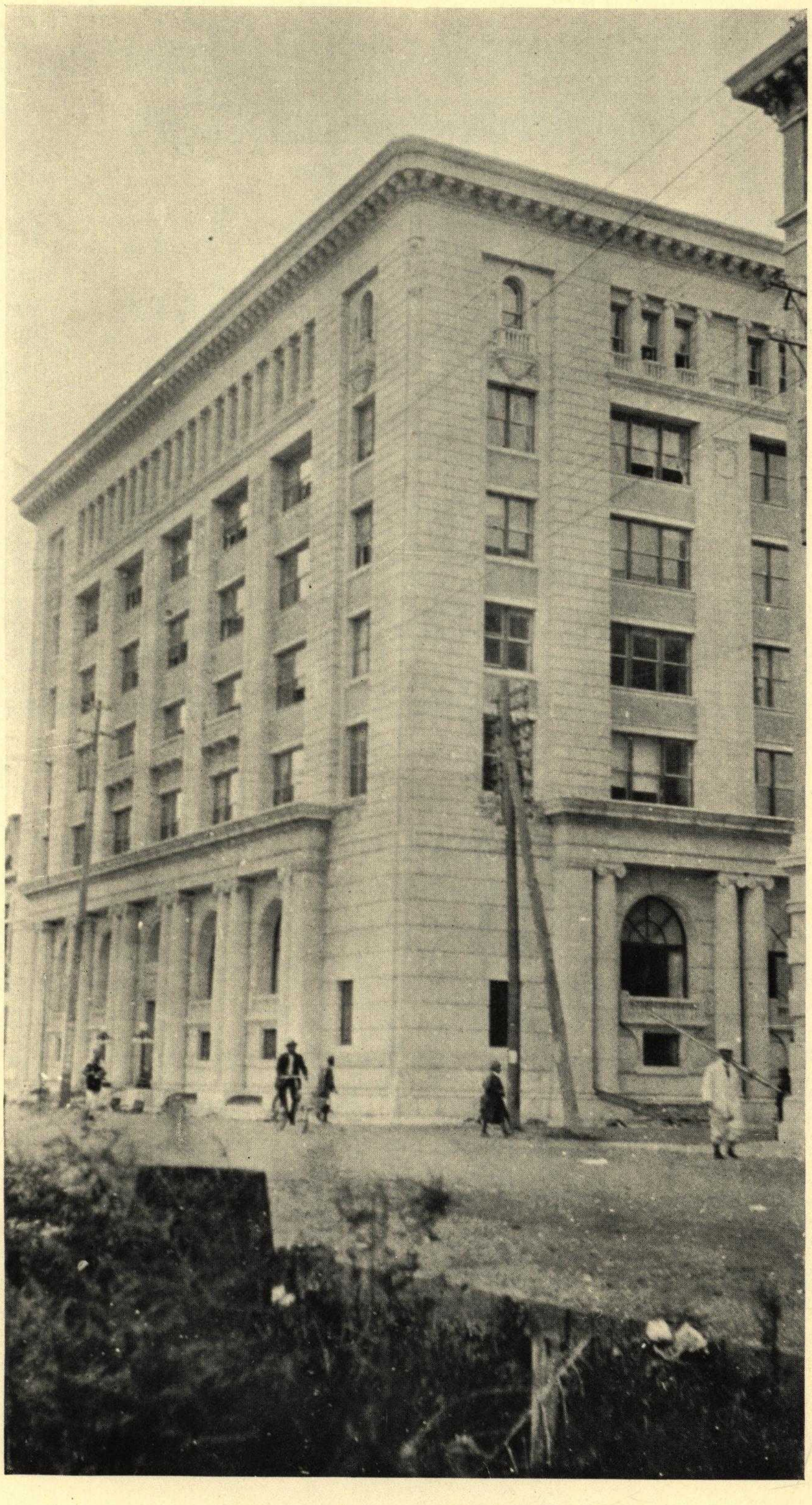
Mr. S. Watanabe, the Architect, designed the building especially to stand earth tremors; the result shows his wisdom.

The accompanying illustration is from a photograph taken after the earthquake.

A description of the construction follows:

One of the few buildings that showed no cracks of any kind.

Foundations:	Solid reinforced concrete slab resting on 40′-0″ American pine piles.
Columns:	70 steel columns encased with reinforced concrete, vertical rods and spiral reinforcing; steel beams and girders encased as columns.
Floors and Interior Walls:	Reinforced concrete wall slabs. Five 18″ reinforced concrete bracing walls through building.
Corners:	Four corners reinforced concrete to roof.
Outside Walls:	First three floors outside walls reinforced concrete. Above third story *Atlantic Terra Cotta*, conglomerate color, filled solid with brick and concrete.
Inside Partitions:	Hollow tile reinforced on each side with metal lath.
Height:	98′-8″
Ground Area:	20214 square feet.



Nippon Kogyo Ginko, Tokio

Photograph taken after earthquake; building in perfect condition.
Atlantic Terra Cotta, conglomerate color, from third story to roof.

S. Watanabe, Architect

ATLANTIC Terra Cotta for theatre fronts has proved so successful that the plan is being followed the world over.

The Kinema Theatre, in Osaka, Japan, uses a tan-gray matt glaze Atlantic Terra Cotta for the facade above the first story, the ornament enlivened with touches of polychrome.

In addition to the decorative possibilities of Atlantic Terra Cotta in modeled detail and color treatment, there are the further advantages of economy, durability and the fact that Atlantic Terra Cotta cannot burn.

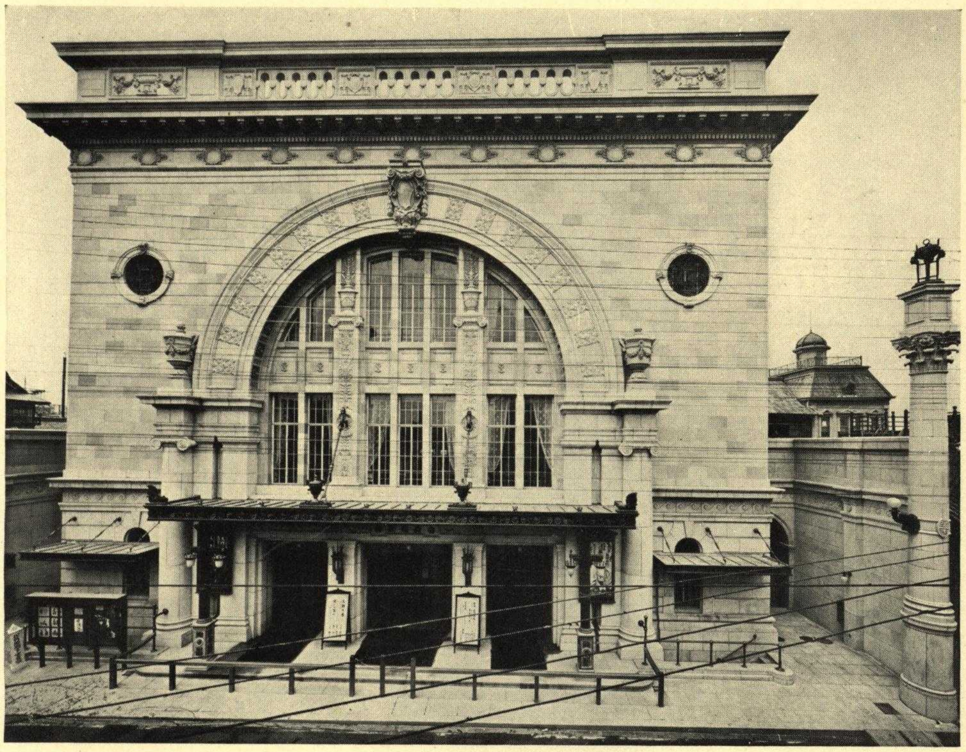
The Atlantic Company is always ready to give exceptional service to clients in foreign countries.

Kinema Theatre, Osaka, Japan
Ohbayashi Gumi, Ltd., Architect and Contractor

Atlantic Terra Cotta Company
350 Madison Avenue, New York

Represented in Japan by

Nakazawa & Co., Ltd.,
Tomijimacho
Kyobashi-Ku
Tokio
(*Branch in Osaka*)

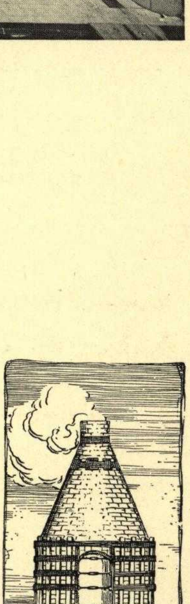


Kinema Theatre, Osaka

當會社製**アトランチック**テラコットハ高尚優美ナルタメ劇場建築用トシテ適材ナル事ハ米国ハ勿論・世界ノ各国ニ於テ其價値ヲ認メラル・

上圖寫眞ハ最近完成シタル大坂市松竹キネマ座ニシテ「大坂大林組設計建築」本建築ノ外面二階以上ハ全部茶褐色・光澤アル**アトランチック**テラコットヲ應用シ装飾ノ個所ハ鮮カニ彩色セルテラコットヲ用ヒタレバ劇場トシテハ最モ理想的ノモノナリ・

アトランチックテラコットハ彫刻容易・且着色自由ナルガ故ニ如何ナル石材似寄品モ製造出来ウル上ニ價格ノ低廉品質堅牢・絶對的耐火力ヲ有スルハ本品ノ特長ナリ・テラコット製造會社トシテ世界ノ最大ナル當會社ハ海外ノ需要家諸氏ニ對シテハ喜コンデ御相談ニ應ズベシ・



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Atlantic Terra Cotta Company

350 Madison Avenue, New York

Jointing

THERE are two ways of jointing Terra Cotta.

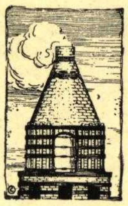
One way is to make every piece of a course exactly the same in size so that the manufacturer needs to make only one model and one mould.

This lowers the cost of manufacture but does not tend to the best results in appearance or structurally.

The other way is to study the jointing carefully from the point of view of both appearance and structural dependability, and to make *as many models and moulds as are necessary* to give the best appearance and greatest structural dependability.

Naturally, the second way costs a little more, but it is the Atlantic policy, one of the several *unspecified* things we do to keep up the standard we have set for Atlantic Terra Cotta.

The customer pays no more for Atlantic Terra Cotta.



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Southern Factory
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KNOXVILLE, TENN.	Chas. M. Allen Co., 40 Burwell Building
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MEMPHIS, TENN.	Tri-State Iron Works, Bldrs. Exc., Union Ave. & Third St.
MONTREAL, CANADA	David McGill, 320 Lagauchetiere Street
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NEW ORLEANS, LA.	Ole K. Olsen, 823 Perdido Street
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ST. JOHNS., N. B., CANADA	J. Charlton Berrie, P. O. Box 55
ST. LOUIS, MO.	August Court Co., 1021 Arcade Bldg.
SCRANTON, PA.	LeBar, Parsons & Pierce, 526 Scranton Bank Building
TAMPA, FLA.	Lev. G. Taylor, 2007 Bayshore Blvd.
TOLEDO, O.	Auburndale Builders Supply Co., 2268 Albion Street
TORONTO, ONT., CANADA	W. K. Macdonald, 163½ Church Street (Room 4)
WASHINGTON, D. C.	W. A. Mills, 729 15th Street, N. W.
WILKES-BARRE, PA.	LeBar, Parsons & Pierce, 904 2d Natl. Bank Bldg.
YOUNGSTOWN, O.	E. J. Holway, 253 Norwood Avenue

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Atlanta Factory

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FLEMING & REAVELY, INC.,
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ATLANTIC TERRA COTTA

Terra Cotta B. C. and A. D.

VOLUME · VI · · MCMXXIV · NUMBER · 10 ·

A. I. A.
STANDARD CLASSIFICATION
FILE NO. 9

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for the

Manufacture, Furnishing and Setting

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New York City's Terra Cotta Line

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350 Madison Avenue, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

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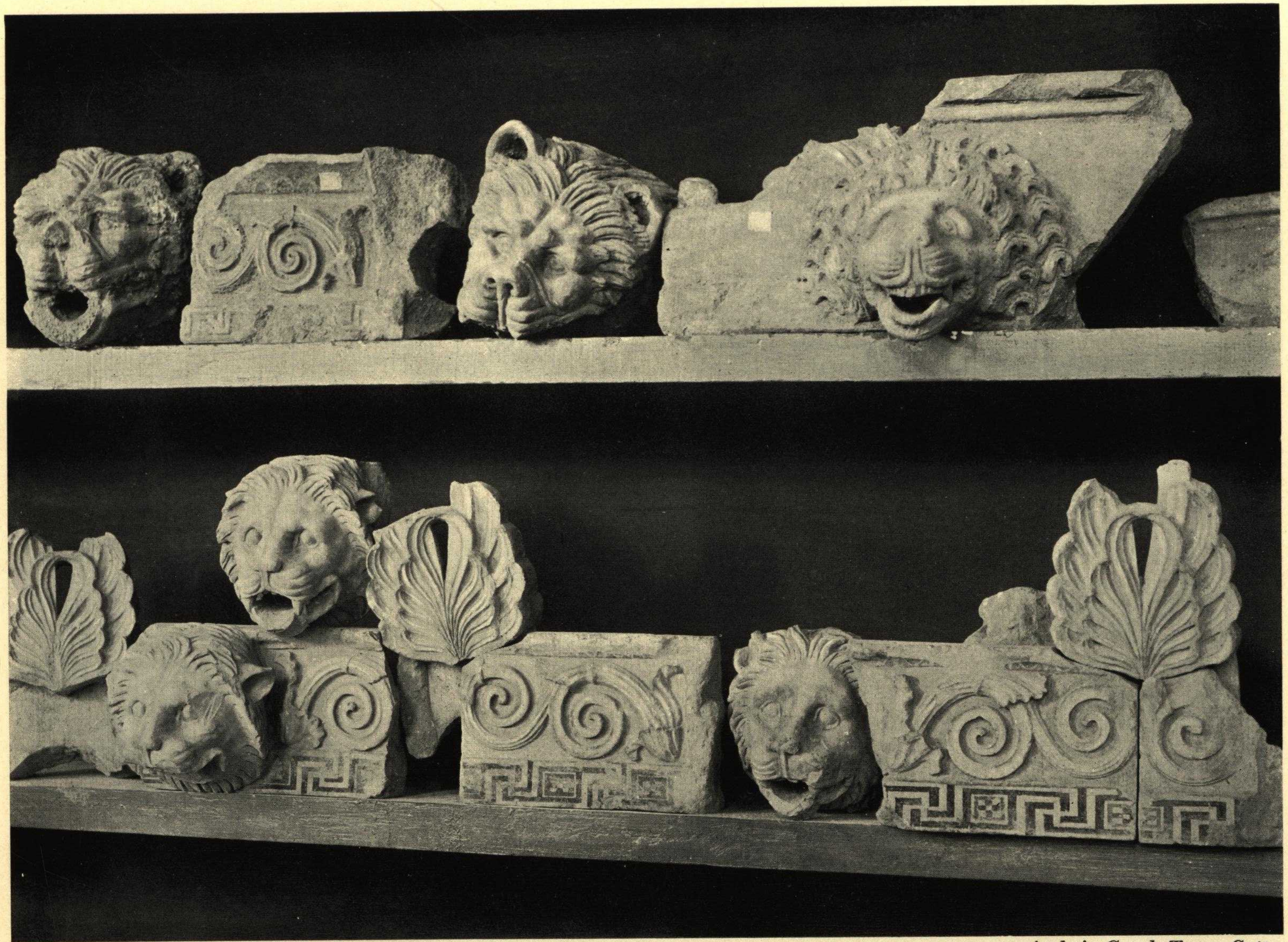


Plate LXIV—Atlantic Terra Cotta   Archaic Greek Terra Cotta

Terra Cotta of VI or V Century B. C.; Greece

Illustration from photograph taken in Museum of the Acropolis, Athens. Archaic Terra Cotta was brilliantly painted, but durable glazed colors had not been developed. In most cases all traces of color are lost. Probably the illustration shows an attempt at restoration.

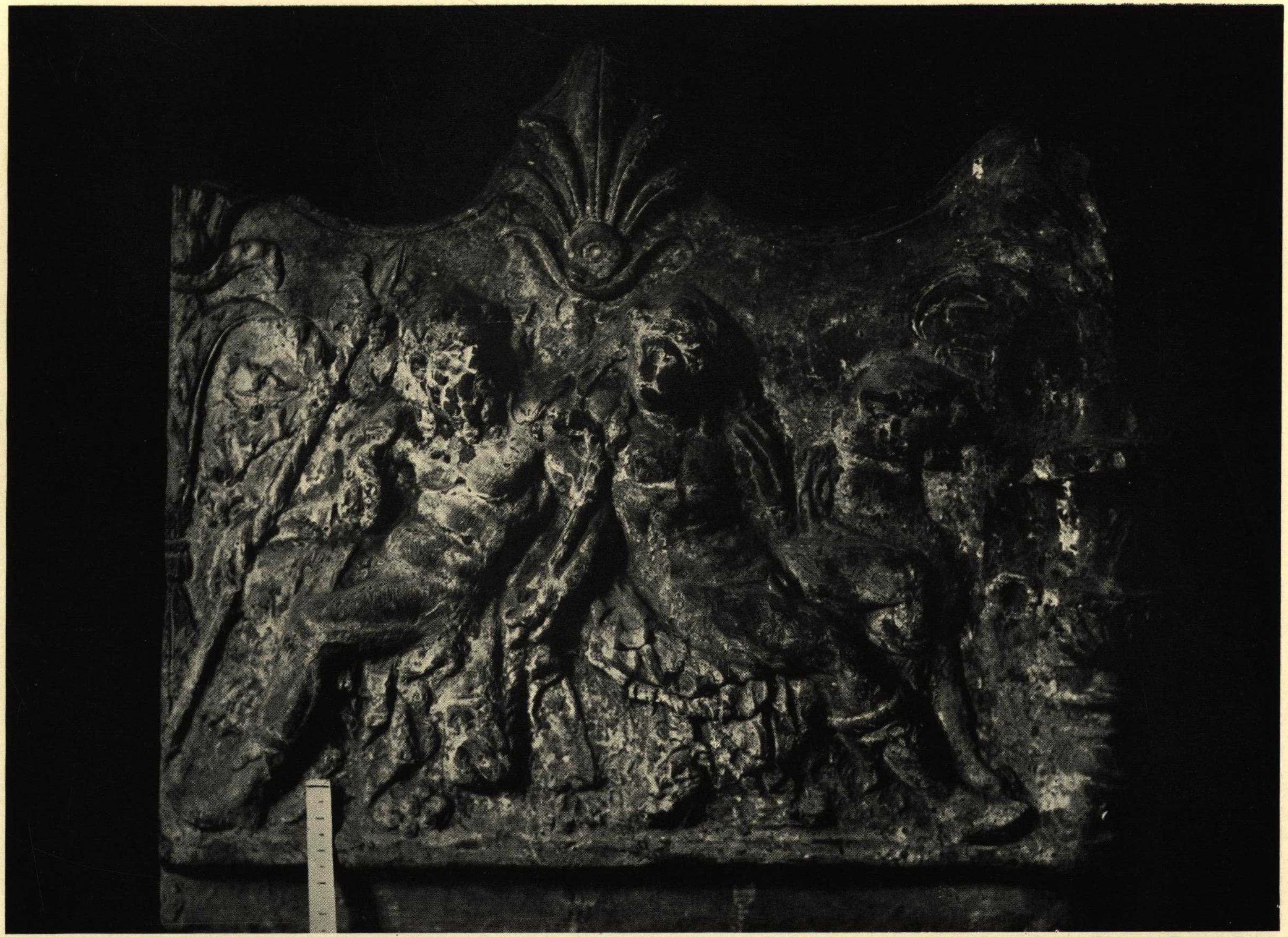


Plate LXV—Atlantic Terra Cotta *Archaic Greco-Roman Terra Cotta*

Greco-Roman Terra Cotta (B. C. date unknown)

Illustration from photograph taken in Museum of Bologna. The interesting textures of antique Terra Cotta can be reproduced today with all the attraction of accidental effects. Frequently accidents are allowed to happen to produce certain results.

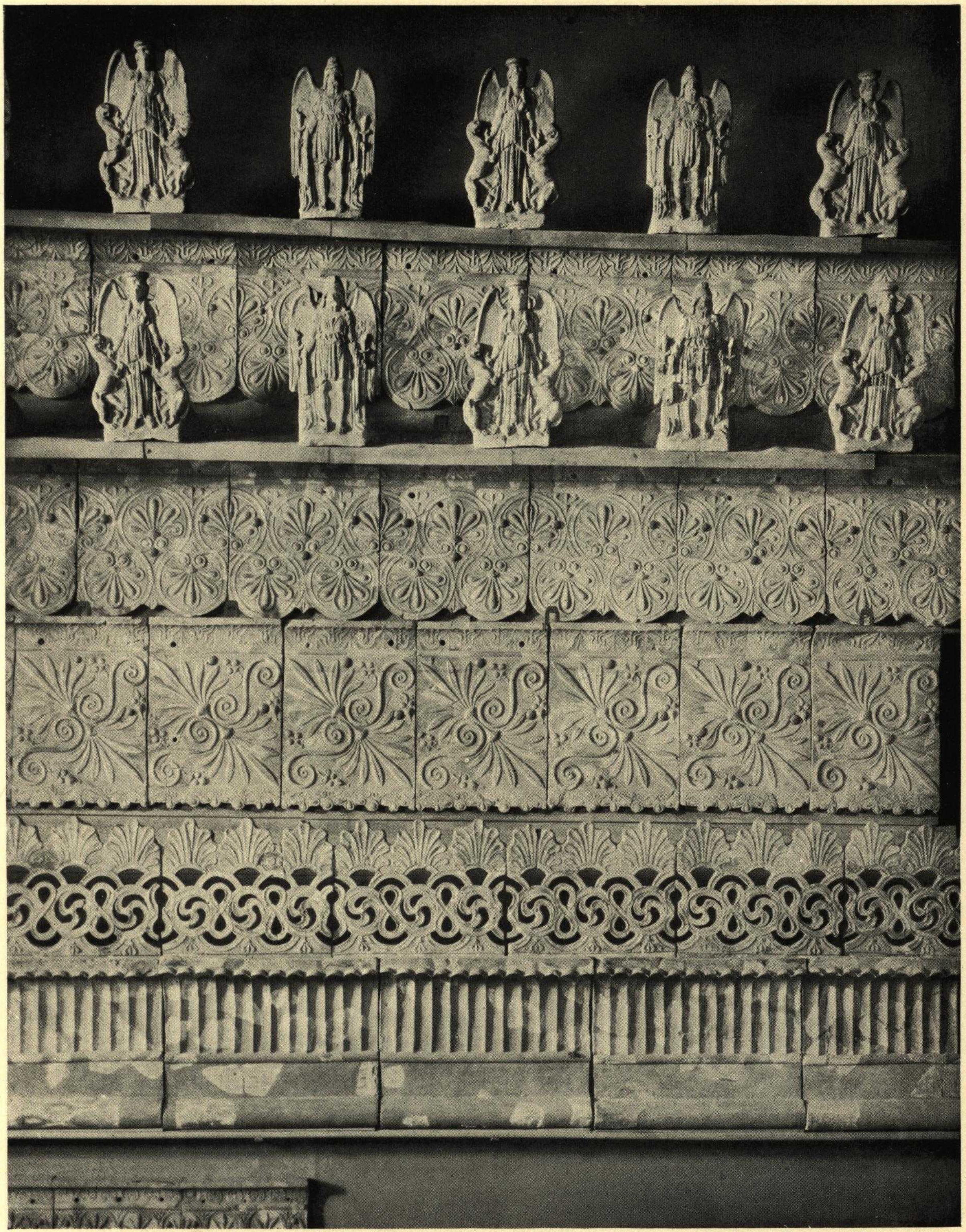


Plate LXVI—Atlantic Terra Cotta *Antique Roman Terra Cotta*

Antique Roman Terra Cotta

The delicacy of Roman Terra Cotta of the pre-Christian Era is consistent with the advanced Roman civilization of the time. Now in museum in Rome, formerly villa of Pope Giulio III.

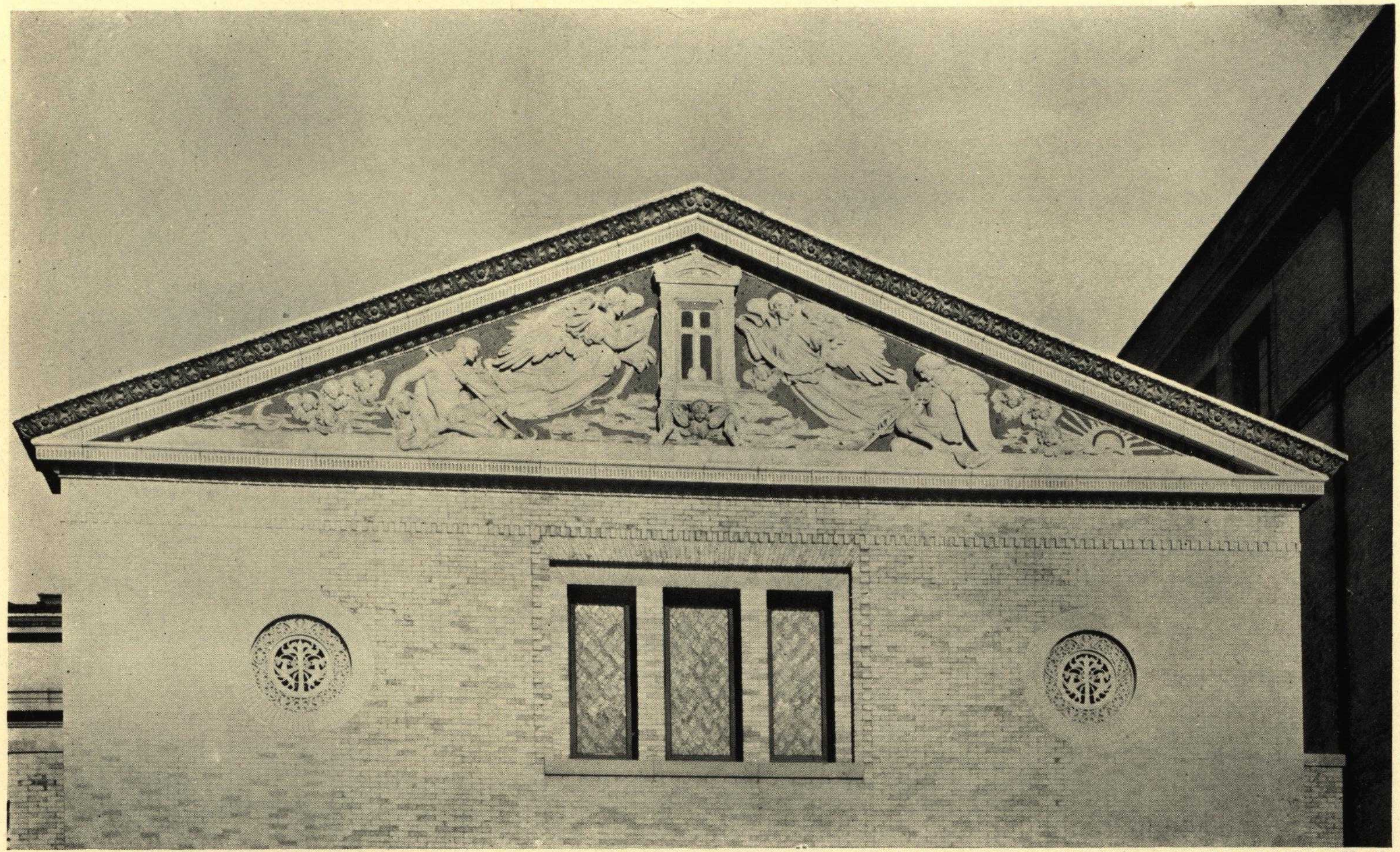


Plate LXVII—Atlantic Terra Cotta *Madison Square Presbyterian Church, New York*

Pediment Panel from Madison Square Presbyterian Church, New York. McKim, Mead & White, Architects

After the Madison Square Church was razed the pediment panel was placed on the library wing of the Metropolitan Museum of Art, New York. Designed by H. Siddons Mowbray; modeled by Adolph A. Weinman.

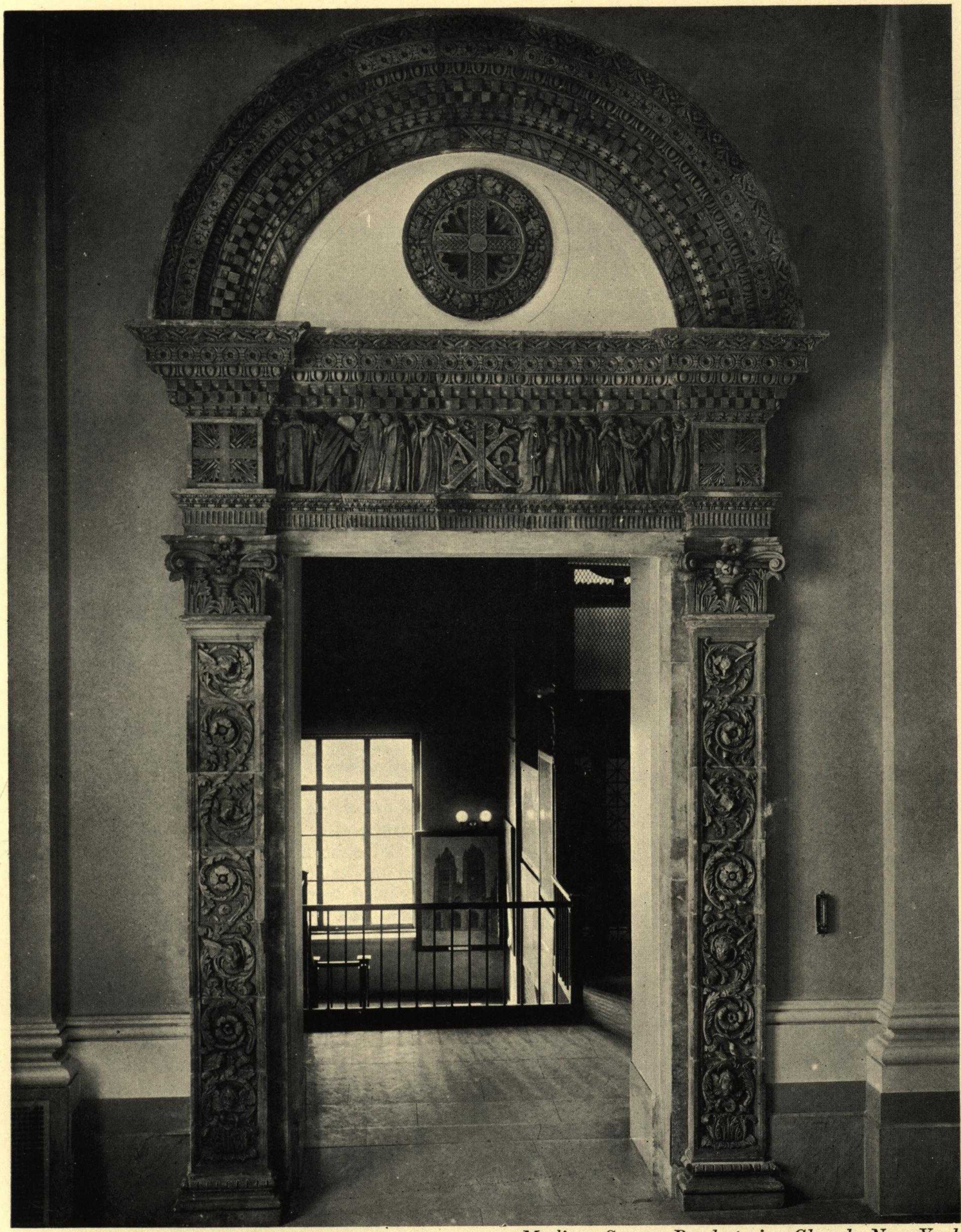


Plate LXVIII—Atlantic Terra Cotta *Madison Square Presbyterian Church, New York*

Main Entrance from Madison Square Presbyterian Church, New York. McKim, Mead & White, Architects.

Now in Brooklyn Museum of Art and Science. The Madison Square Church was the first polychrome contract of importance in America. Variations of color and some irregularity of jointing were in accordance with Mr. White's wishes.

Atlantic Terra Cotta Construction

Cornice and Parapet Balustrade

The accompanying drawing shows an ordinary type of main cornice with a parapet balustrade. We have used this plate to bring out some important points in the construction of free-standing work, and to illustrate some exclusive Atlantic features.

The balusters in the parapet are shown without metal rods in them. It is a mistake to put rods in balusters. In all ordinary cases, rods are unnecessary and if iron rods are used, they are almost sure to corrode, expand in diameter, and may burst the Terra Cotta. Even bronze rods may be a source of trouble, as, of course, they necessitate holes through the balusters. Water, finding its way in at joints, may enter the balusters through the holes provided for the rods, and on freezing inside the Terra Cotta, may damage it. We make balusters with strong dowels and sockets, and it is unnecessary to reenforce them with metal rods. Economy of construction is an added advantage.

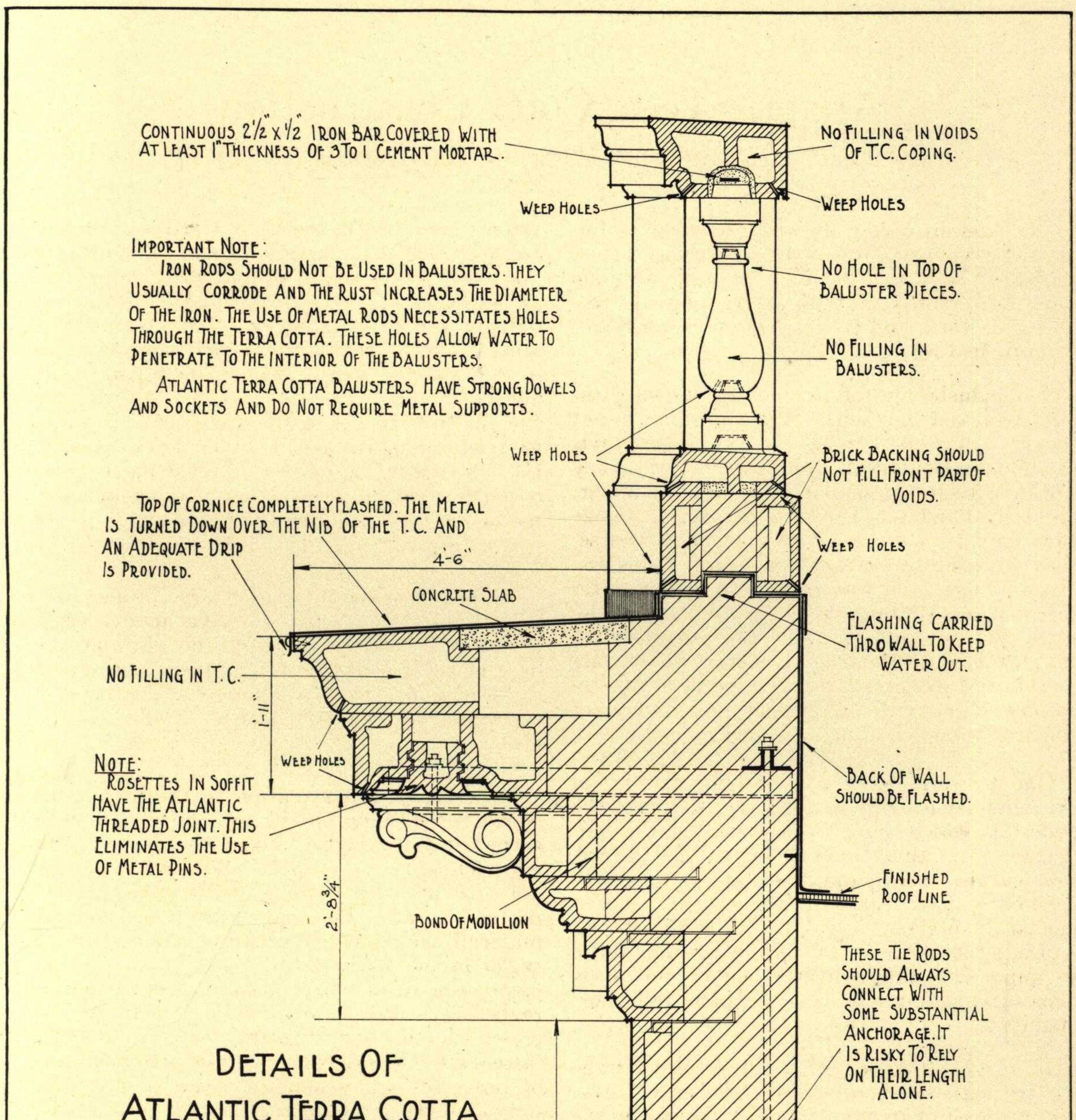
Our drawing shows a continuous flat bar in the hand-rail or coping. This bar runs into the pedestals which occur at intervals in the balustrade, and thus braces and stiffens the entire feature. This iron bar should be tightly covered with at least one inch of good cement mortar to prevent corrosion. If a bronze bar is used, the covering with mortar is not quite so important, but a liberal bed of mortar is necessary in order to bed the hand-rail thoroughly.

In our February issue, we illustrated a large cornice with an exposed wash of Terra Cotta. In the accompanying example, we show the top of the cornice completely flashed. While the use of flashing may involve some additional expense at the time the building is erected, it will be found more economical in the end, because the cost of maintaining the mortar joints and caulking them with elastic cement will be avoided. If mortar joints in washes are not inspected at frequent intervals and re-pointed promptly, there is sure to be leakage and the water may freeze in the Terra Cotta and corrode any iron that is not tightly encased in mortar or masonry. Terra Cotta is practically impervious and is, in itself, an excellent material for washes, but the mortar joints between the pieces seldom remain water-tight. After a few years of exposure, the joints usually crack or disintegrate and allow water to enter the cornice, As the continuous satisfaction of the architect and owner is, in our opinion, the most important consideration, we freely advocate the flashing of large cornices, even in cases where the use of sheet metal slightly reduces the amount of Terra Cotta that is required.

Besides flashing the top of large projections, it is an excellent plan to carry flashing or other permanent water-proofing entirely through the base of the parapet and thus make the top of the wall impervious to moisture. The back of exposed walls behind cornices should also be flashed.

We wish to call attention to the manner in which the flashing on the top of the cornice is turned down over the nib of the Terra Cotta with an adequate drip to allow the water to fall clear of the mouldings. This is a very important point. The copper or other flashing material should never be turned down into a raglet in the wash of the Terra Cotta. There have been cases where water, freezing in the raglets, has forced off parts of the nib of the crown mould. The flashing material is easily fastened to the nib of the Terra Cotta by means of brass screws turned into lead plugs. We provide holes in the Terra Cotta for these plugs, if required.

The method of fastening the rosettes in the soffit of the cornice is a feature of Atlantic construction. We go to the expense of providing a threaded shank on the rosette and a threaded socket in the soffit panel in order to avoid the use of metal pins or anchors which might corrode.



DETAILS OF ATLANTIC TERRA COTTA CONSTRUCTION

SECTION THRO MAIN CORNICE AND PARAPET BALUSTRADE

IMPORTANT NOTE:
IRON RODS SHOULD NOT BE USED IN BALUSTERS. THEY USUALLY CORRODE AND THE RUST INCREASES THE DIAMETER OF THE IRON. THE USE OF METAL RODS NECESSITATES HOLES THROUGH THE TERRA COTTA. THESE HOLES ALLOW WATER TO PENETRATE TO THE INTERIOR OF THE BALUSTERS.

ATLANTIC TERRA COTTA BALUSTERS HAVE STRONG DOWELS AND SOCKETS AND DO NOT REQUIRE METAL SUPPORTS.

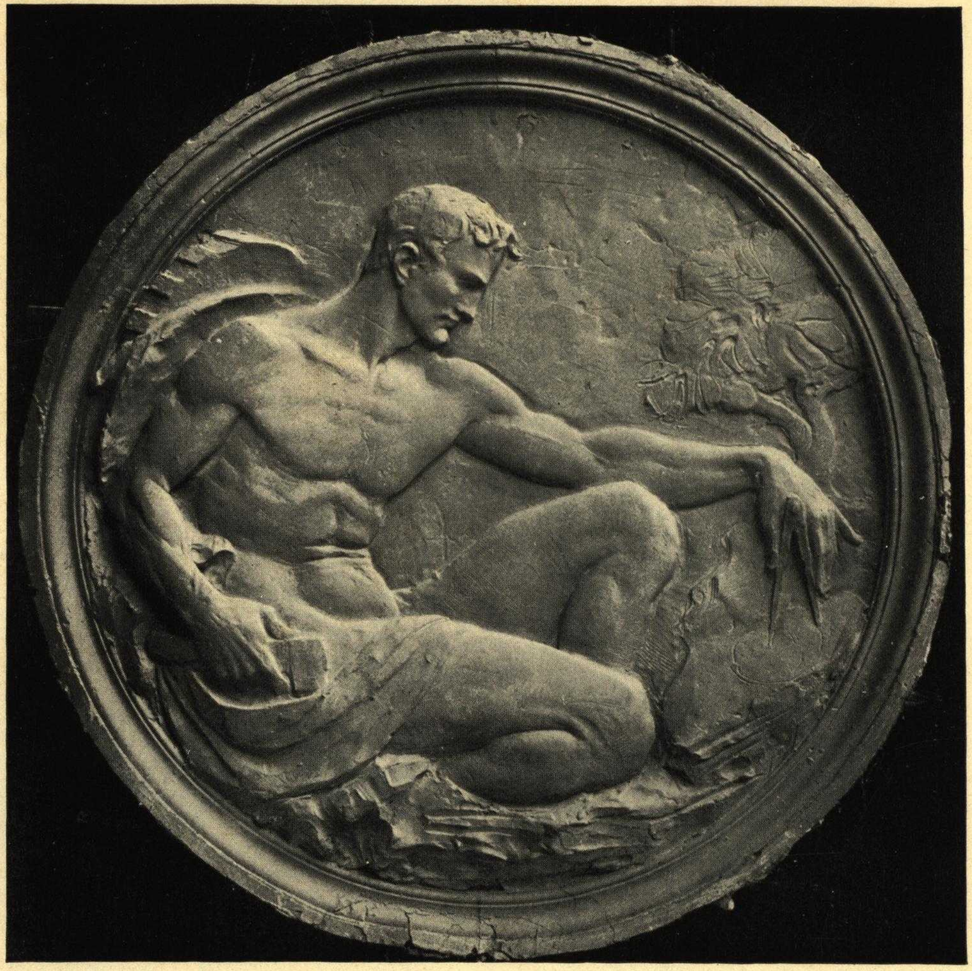
NOTE:
ROSETTES IN SOFFIT HAVE THE ATLANTIC THREADED JOINT. THIS ELIMINATES THE USE OF METAL PINS.

TOP OF CORNICE COMPLETELY FLASHED. THE METAL IS TURNED DOWN OVER THE NIB OF THE T. C. AND AN ADEQUATE DRIP IS PROVIDED.

THESE TIE RODS SHOULD ALWAYS CONNECT WITH SOME SUBSTANTIAL ANCHORAGE. IT IS RISKY TO RELY ON THEIR LENGTH ALONE.

CONTINUOUS 2½" x ½" IRON BAR COVERED WITH AT LEAST 1" THICKNESS OF 3 TO 1 CEMENT MORTAR.
NO FILLING IN VOIDS OF T.C. COPING.
WEEP HOLES
WEEP HOLES
NO HOLE IN TOP OF BALUSTER PIECES.
NO FILLING IN BALUSTERS.
WEEP HOLES
BRICK BACKING SHOULD NOT FILL FRONT PART OF VOIDS.
WEEP HOLES
4'-6"
CONCRETE SLAB
FLASHING CARRIED THRO WALL TO KEEP WATER OUT.
NO FILLING IN T. C.
1'-11"
WEEP HOLES
BACK OF WALL SHOULD BE FLASHED.
2'-8¾"
FINISHED ROOF LINE
BOND OF MODILLION
3'-4"
R.V.

Plate LXIX—Atlantic Terra Cotta



Form and Color Combined

In Atlantic Terra Cotta the two elements of form and color can be combined, an advantage when the Architect wishes to accent a certain part of his design.

The advantage is particularly marked when the Architect wishes to add the interest of color to a facade of stone—the case in this instance.

The illustration shows one of three large medallions made in Wedgewood colors, matt cream against soft blue, and modeled with Wedgewood character.

The medallions are made in one piece with a four foot diameter, a size never attempted in Wedgewood ware.

Chamber of Commerce of U. S. A.
Washington, D. C., Cass Gilbert, Architect.
Modeled by John Donelly & Co.
Executed in Atlantic Terra Cotta.

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Southern Factory
Atlanta Terra Cotta Company
Atlanta, Georgia.
Largest Manufacturers of Terra Cotta in the World.

Atlantic Terra Cotta Company

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President	*Vice-President*	*Treasurer*

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H. B. Wey	H. D. Hurlbut
Vice-President	*Secretary and Treasurer*

Southwestern Office

District Manager, A. P. Clark, Praetorian Building, Dallas, Texas

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Charleston, W. Va.	Charleston Builders Supply Co., 209 Hale Street
Charlotte, N. C.	W. Fred Casey (Bus. Add., 205 W. 1st Street) (Letters, P. O. Box 904)
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Toledo, O.	Auburndale Builders Supply Co., 2268 Albion Street
Toronto, Ont., Canada	W. K. Macdonald, 163½ Church Street (Room 4)
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Wilkes-Barre, Pa.	LeBar, Parsons & Pierce, 904 2d Natl. Bank Bldg.
Youngstown, O.	E. J. Holway, 253 Norwood Avenue

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Plant 2—Perth Amboy, N. J.
Plant 3—Rocky Hill, N. J.

Atlanta Factory

East Point, Georgia (8 miles from Atlanta)

Fleming & Reavely, Inc.,
New York, N. Y.

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ATLANTIC TERRA COTTA

English Terra Cotta
16th Century

VOLUME · VI · · MCMXXIV · NUMBER · 11 ·

FILE No. 9
STANDARD CLASSIFICATION
A. I. A.

Copy on request

Standard Specification

for the

Manufacture, Furnishing and Setting

of

Terra Cotta

We recommend the Standard Specification in your preparation of the specification for Terra Cotta.

By its use you make sure that *all* bids are based upon doing *at least as much* as the Standard Specification requires.

We recommend real inspection at the building to make sure that the Terra Cotta delivered is in accordance with the Standard Specification.

The Standard Specification covers the setting of Terra Cotta as well as its manufacture. Make sure that your Builder understands its terms and complies with them in every particular.

The Standard Specification for Terra Cotta was prepared by the National Terra Cotta Society with the cooperation of members of the Architectural Profession and of the National Bureau of Standards.

ATLANTIC TERRA COTTA

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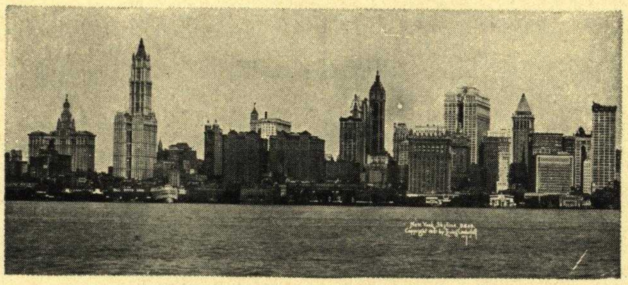

New York City's Terra Cotta Line

Atlantic Terra Cotta Company
350 Madison Avenue, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

Largest Manufacturers of Terra Cotta in the World

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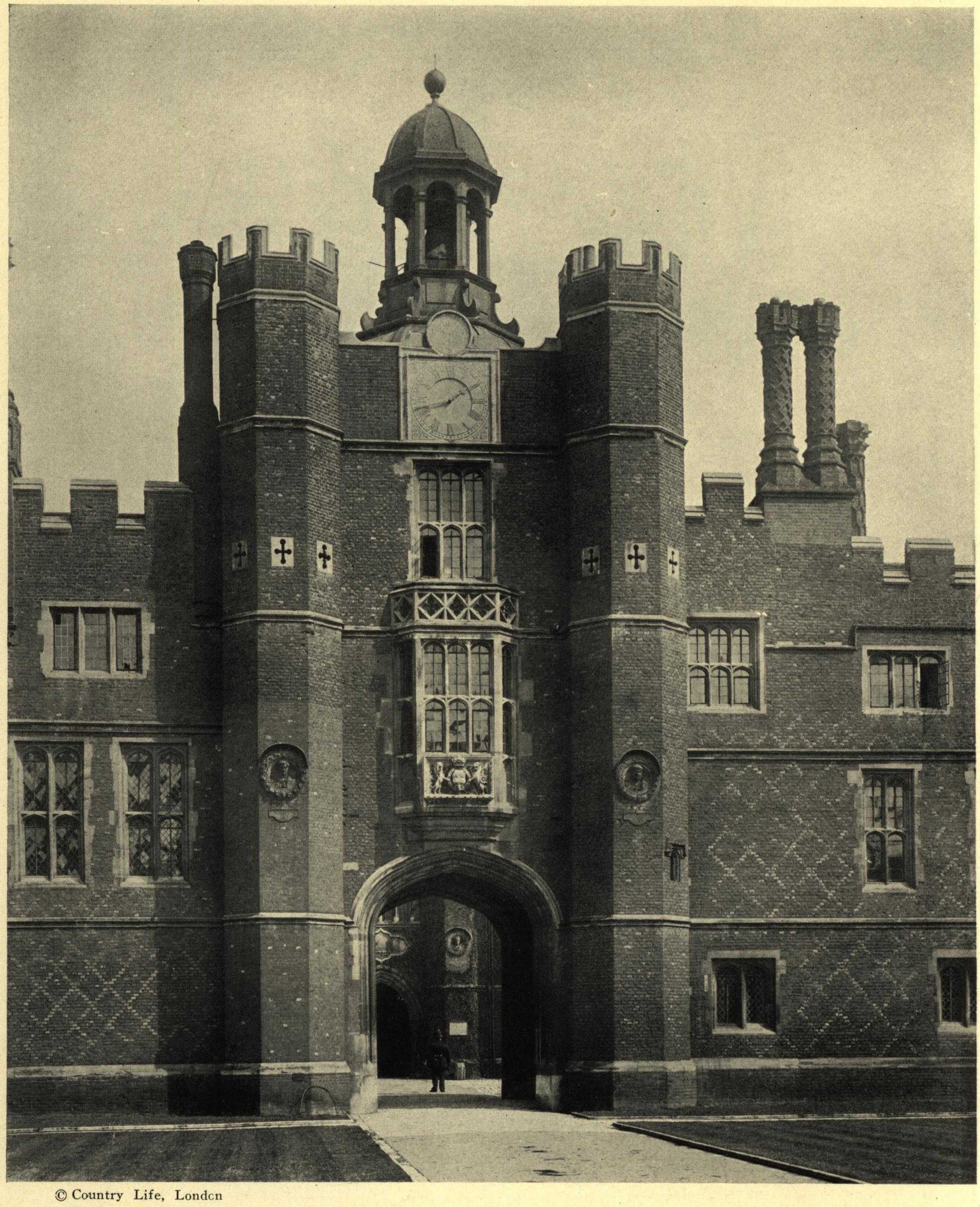

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Plate LXX—Atlantic Terra Cotta *Hampton Court Palace, England*

Hampton Court Palace, England, 1515.

Erected 1515 by Cardinal Wolsey and presented by him to Henry VIII. Wolsey's Coat of Arms over the gate and twelve medallion busts of Roman Emperors were executed in Terra Cotta by the Italian scupltors Giovanni and Joannes di Maiamo. The chimney pots, also of Terra Cotta, illustrate an appropriate use of burnt clay.

ATLANTIC TERRA COTTA

Vol. VI APRIL, 1924 No. 11

English Terra Cotta

16th Century

HAMPTON Court Palace was erected in 1515 by Cardinal Wolsey and upon completion presented to Henry VIII. As the residence of English Sovereigns for many generations, Hampton Court is rich in tradition and history.

The Terra Cotta work consists of the Arms of Wolsey over the gate and twelve medallion busts of Roman Emperors. Three of these may be seen in the illustration, one of them just above the rear elevation of the distinctly British Bobby standing in the courtyard.

The chimney pots, also of Terra Cotta, are a definite addition to the design, and an example of a particularly appropriate use of Terra Cotta. The decorative advantage of chimneys of this type can be seen by comparing Hampton Court with Sutton Place.

The Terra Cotta was executed by two Italian sculptors, the brothers Giovanni and Joannes di Maiamo, for whose work Michaelangelo had great admiration. (Their bill is in the British Museum.) Quite possibly they received their training under Giovanni della Robbia.

In the early sixteenth century Italian architects were in high favor at the English court and were frequently appointed Architects to the Crown. It was through the Royal Architects that Terra Cotta came into use in England.

Hampton Court is the largest and in some respects the finest of all the Royal Palaces in England. Cardinal Wolsey lived there during the years of his power in more than regal splendor, with a household of five hundred retainers. It was here he once entertained the French ambassador and the whole of his retinue of four hundred. As Hampton Court has one thousand rooms its capacity was not strained.

After Wolsey's downfall in 1529 Henry took possession. In Hampton Court he spent his brief honeymoons; first with Catherine of Aragon, then in turn with Anne Boleyn, Jane Seymour (mother of Edward VI.), Anne of Cleves and Catherine Howard. Catherine Parr, Henry's sixth wife, was married in the Hampton Court Chapel.

Queen Mary passed her gloomy honeymoon with King Philip at Hampton Court. Elizabeth entertained there lavishly during her reign.

Every sovereign in succession, until George III., spent some of his time at Hampton Court. An addition was built by Sir Christopher Wren during the reign of William and Mary.

While the Crown still has the title, the Palace is no longer used as a Royal residence. The living rooms were divided into separate apartments of from fifteen to twenty rooms, allotted to members of aristocratic families by George III in recognition of services to the Crown and nation. The galleries, which contain many of the most valuable paintings in England, were opened to the public by Queen Victoria.

Sutton Place, Surrey, erected by Sir Richard Weston in 1523, was one of the earliest country estates of the English Renaissance period, and one of the first to use Terra Cotta. The entrances are Terra Cotta, and the mullions, facings of octagonal buttresses and parapets. The draw bridge and moat have been taken away, but the building stands proof against peace time enemies of time and weather.

It is not definitely known where early English Terra Cotta was made. It was always made by Italians who learned their craft in Italy, but whether the Terra Cotta was made in Italy, Flanders or England is an open question.

Sutton Place represents a school of design that has always been in favor in England, and in America has been adapted most interestingly for school and college buildings and large country estates. The English precedent of Terra Cotta and brick in combination has become firmly established in Atlantic Terra Cotta on this side of the Atlantic.

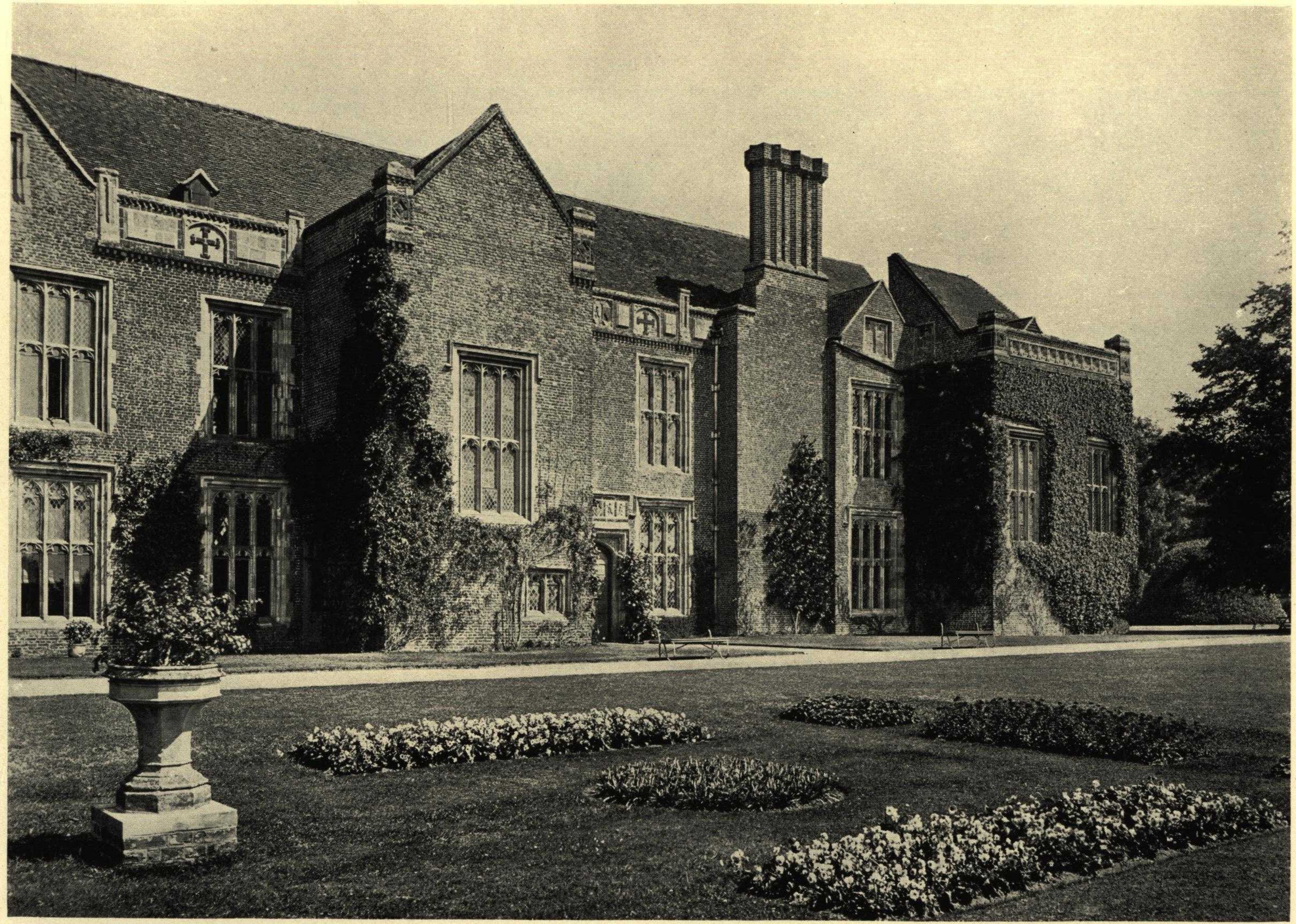

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Plate LXXI—Atlantic Terra Cotta *Sutton Place, Surrey, England*

Sutton Place, Surrey, 1523.

Erected by Sir Richard Weston. One of the earliest examples of English Renaissance, an architectural style that is in favor in America for schools and country estates. Frequently the early English precedent in the combination of Terra Cotta and brick is followed for structural harmony and for detail varied in modeling, texture and color. Terra Cotta doorways, windows, string courses, parapets, etc.

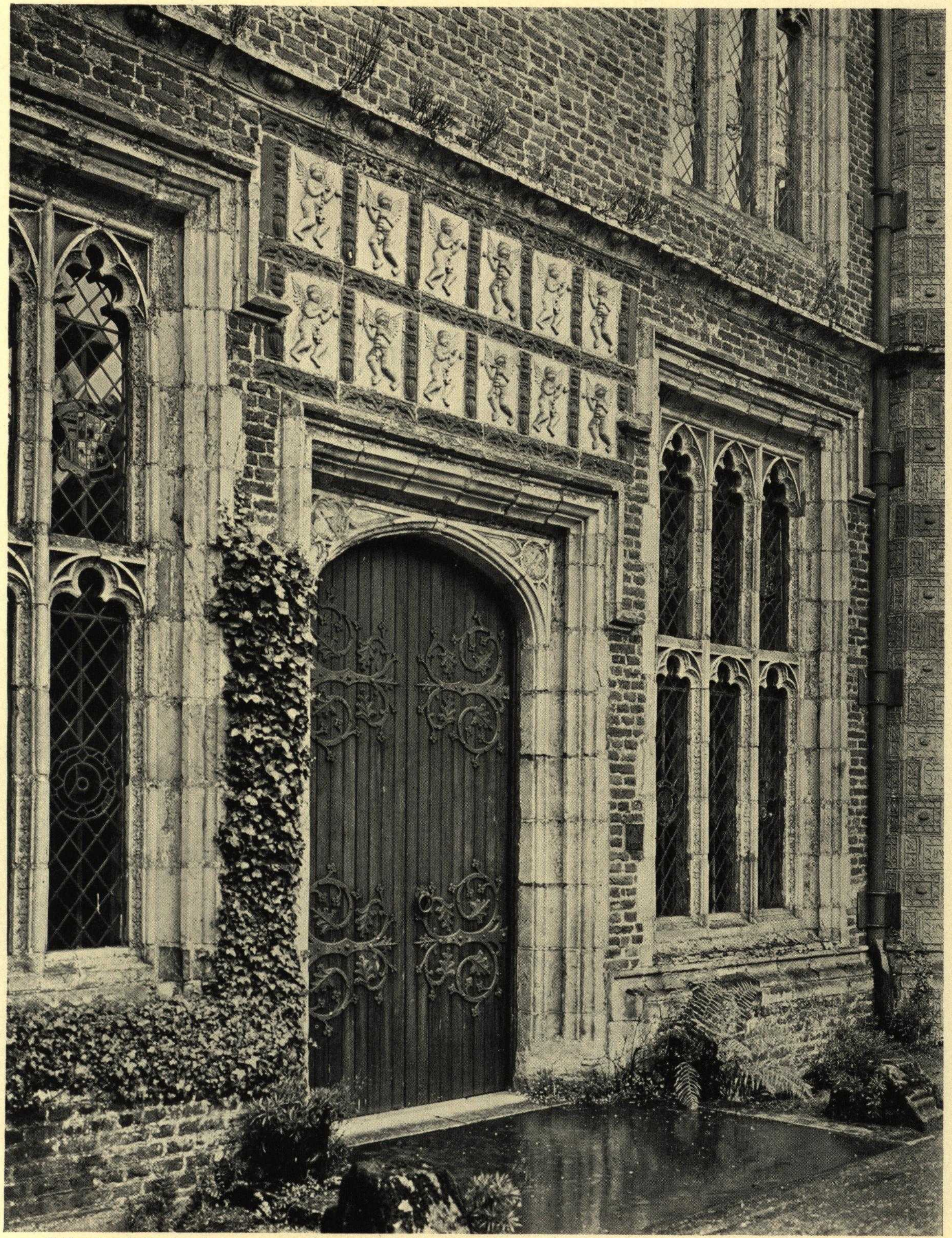

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Plate LXXII—Atlantic Terra Cotta *Sutton Place, Surrey, England*

Hall Door, Sutton Place, Surrey, 1523.

Entrance, windows and all detail of Terra Cotta.

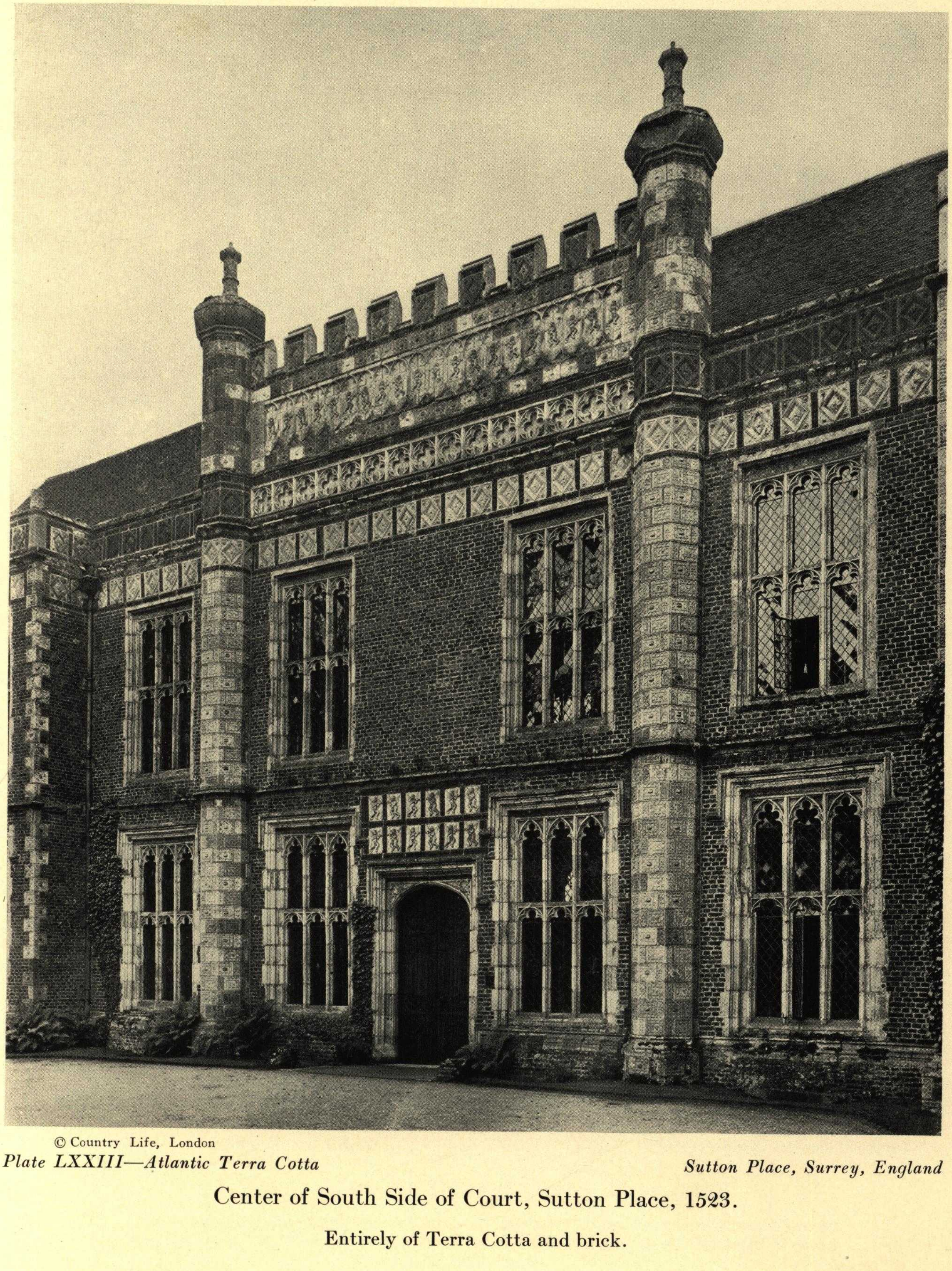

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Plate LXXIII—Atlantic Terra Cotta

Sutton Place, Surrey, England

Center of South Side of Court, Sutton Place, 1523.

Entirely of Terra Cotta and brick.

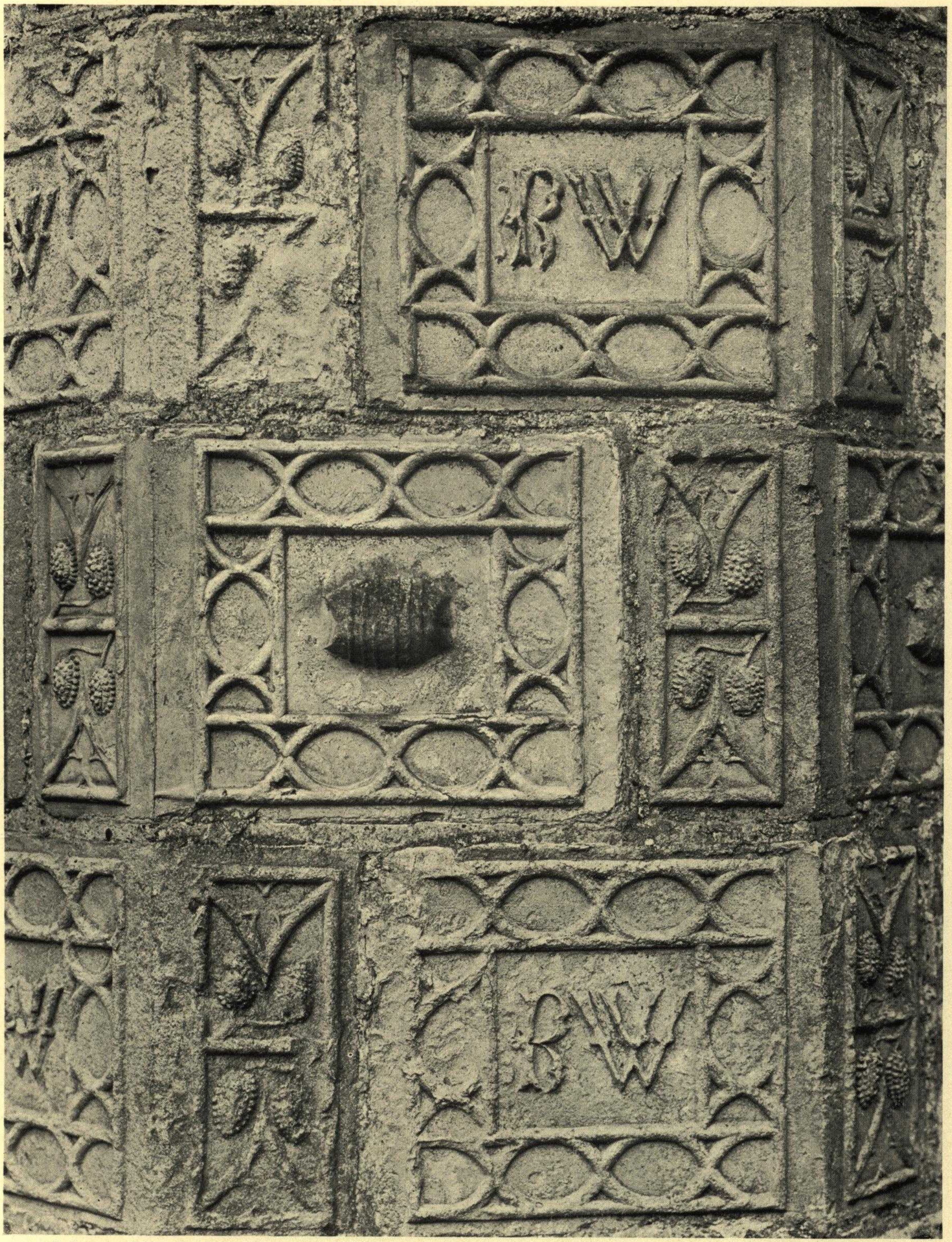

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Plate LXXIV—Atlantic Terra Cotta *Sutton Place, Surrey, England*

Detail of Octagon Buttress, Sutton Place, 1523.

The rough texture of the Terra Cotta is due more to crude manufacture than to weathering. "B. W." is probably a family initial, though Sir Richard Weston was the first owner.

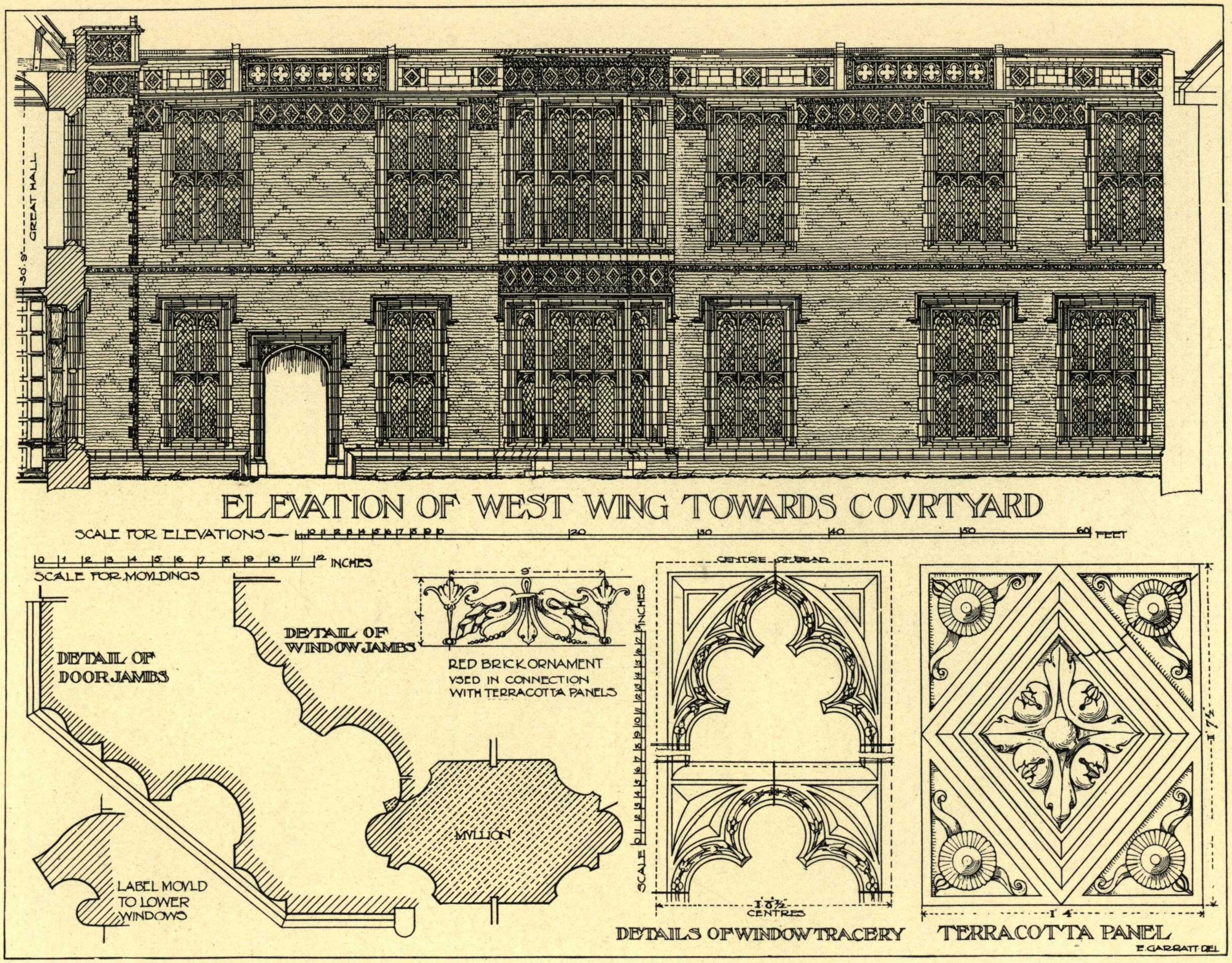

Plate LXXV—Atlantic Terra Cotta *Sutton Place, Surrey, England*

Measured Drawing of Sutton Place.

(Courtesy of Boston Architectural Club.)

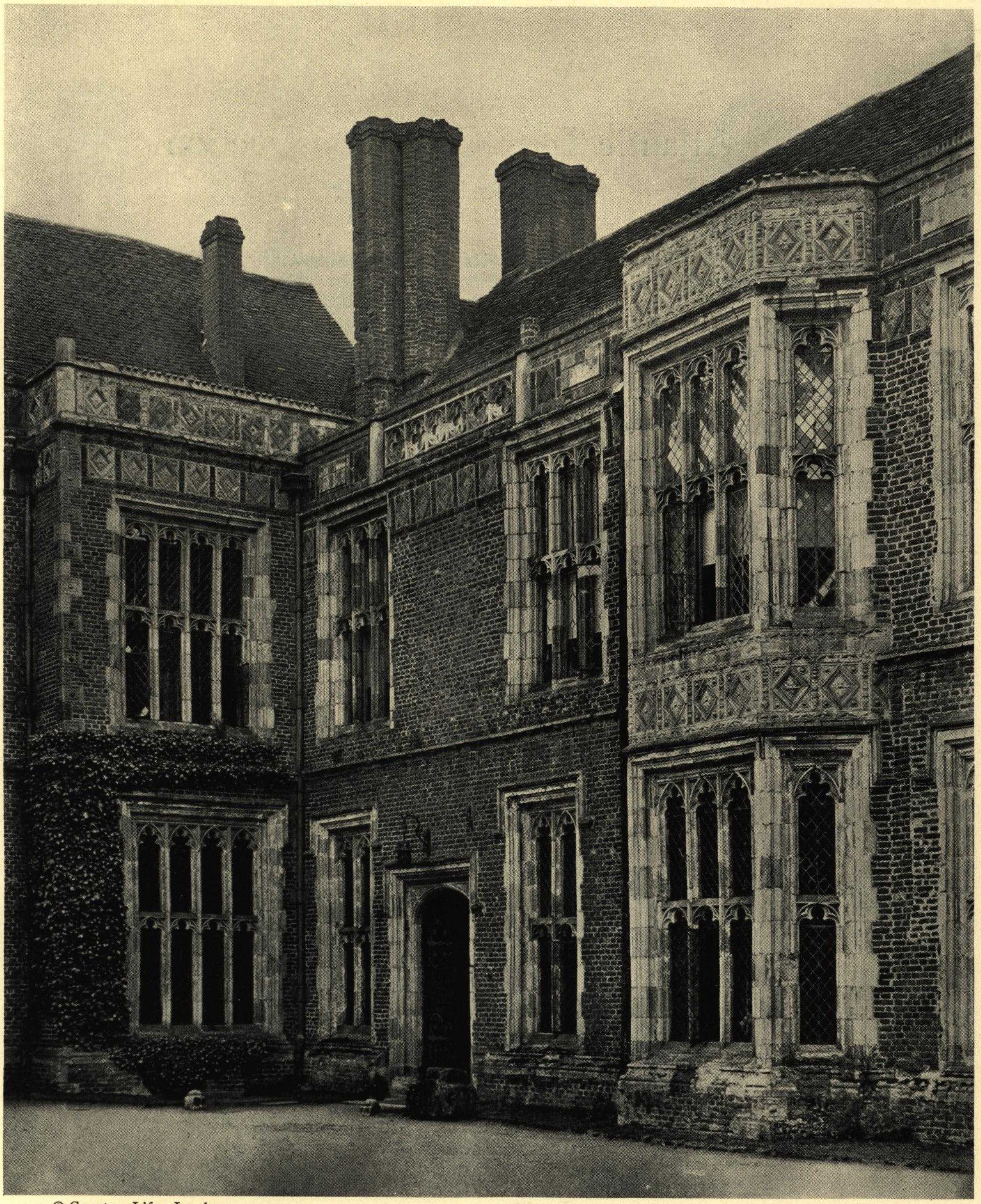

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Plate LXXVI—Atlantic Terra Cotta *Sutton Place, Surrey, England*

Corner of Court, Sutton Place, 1523.

Entirely of Terra Cotta and brick.

Atlantic Terra Cotta Construction

Rusticated Ashlar

Excellent effects are obtained in Terra Cotta by using a well designed rusticated ashlar treatment on the piers and plain wall surfaces. We believe that the finest appearance is produced by using both vertical and horizontal sinkages. The length of the pieces is of great importance, as it governs the proportions of the rusticated blocks, and thereby controls the appearance of the work. We usually recommend a proportion of five parts in length to three parts in height; that is, if the courses are 1′ 6″ high the pieces should be 2′ 6″ long.

Improperly designed rusticated ashlar has an inherent weakness. The horizontal sinkages destroy the continuity of surface, and leave the main face of the material without direct support. A glance at the drawing on the opposite page will make this point clear. On the sketch of the improperly designed piece the weak places are marked. It will be observed that the sinkages and the webs of the pieces are carrying the load and that the face of the Terra Cotta is outside the line of pressure.

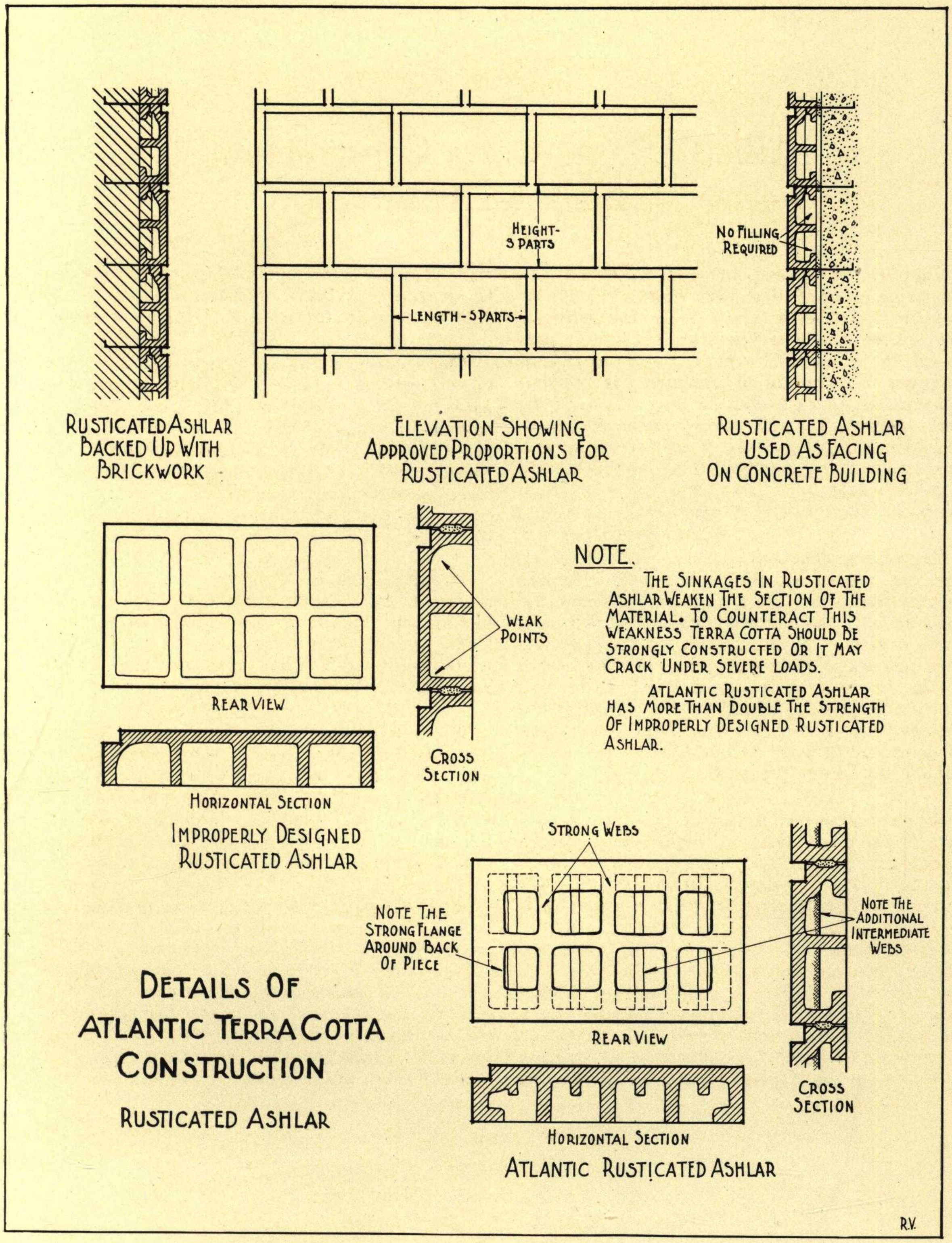
When rusticated ashlar is improperly designed, there is a possibility that some of the pieces will be cracked if subjected to accumulated loads. Pressure caused by uneven settlement or by failure to provide rigid shelf angles at each story of the building, may be severe enough to crush pieces that are not strongly constructed. It is only in cases where the rusticated ashlar is poorly designed that damage of this kind is likely to happen. In a few instances where some cracking has occurred in rusticated ashlar, it is found that the trouble is caused by the improper design of the material. To prevent any possibility of damage due to overload, Atlantic rusticated ashlar is designed and manufactured with double strength.

The accompanying drawing shows the difference between a piece of Atlantic rusticated ashlar and a piece of improperly designed rusticated ashlar. Note the strong thick webs. Note the heavy flange around the back of the pieces. And last, but not least, note the additional intermediate webs which act as struts to carry the face load from one horizontal sinkage to the next.

Though it is obvious that it costs more money to manufacture these strong structural blocks, the Architect who uses Atlantic Terra Cotta secures this insurance against damage without any additional expense. It is simply one item of Atlantic Construction Standards.

While it is good practice to bond brick backing partly into the voids of the Terra Cotta in order to knit the facing to the body of the wall, Atlantic rusticated ashlar does not need the support of any backing material. Without filling, it is strong enough to bear any reasonable load.

When Atlantic rusticated ashlar is used as a veneer on concrete buildings, it is entirely unnecessary to fill the voids. As there is usually only an inch of space between the back of the Terra Cotta and the face of the concrete, it is evident that the voids in the back of the Terra Cotta cannot be filled after the pieces are in place and to fill them before setting them is a waste of labor and material.


Rusticated Ashlar Backed Up With Brickwork
Height - 5 Parts
Length - 5 Parts
Elevation Showing Approved Proportions For Rusticated Ashlar
No Filling Required
Rusticated Ashlar Used As Facing On Concrete Building
Rear View
Weak Points
Cross Section
Horizontal Section
Improperly Designed Rusticated Ashlar
Strong Webs
Note The Strong Flange Around Back Of Piece
Note The Additional Intermediate Webs
Rear View
Cross Section
Horizontal Section
Atlantic Rusticated Ashlar
Details Of Atlantic Terra Cotta Construction
Rusticated Ashlar
R.V.

NOTE.

The sinkages in rusticated ashlar weaken the section of the material. To counteract this weakness terra cotta should be strongly constructed or it may crack under severe loads.

Atlantic rusticated ashlar has more than double the strength of improperly designed rusticated ashlar.

Plate LXXVII—Atlantic Terra Cotta *Atlantic Terra Cotta Construction*

Atlantic Terra Cotta Construction.

The Top of the Times.

Topping and extending the Times Annex involved problems in Terra Cotta construction which are all in the day's work with the Atlantic Company. We have a department to solve all construction problems.

An advantage of a Terra Cotta addition to a Terra Cotta building is that the original Terra Cotta can be cleaned so that it takes up perfectly with the new.

Our Service Department is now cleaning the old building.

Times Annex, New York, Ludlow & Peabody, Architects, George A. Fuller Co., Builders.

Atlantic Terra Cotta Company
350 Madison Avenue, New York
Atlanta Terra Cotta Company
Atlanta, Ga.

Our Department of Standards will be glad to answer questions from Architects relating to Terra Cotta construction. The best time to ask questions is while the Architects' drawings are in course of preparation.

Economy results, and practical construction is assured.

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Use of the Standard Specification for Terra Cotta, prepared by the National Terra Cotta Society, is assurance that all bids are based upon doing *at least as much* as the specification requires.

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FAIRMONT, W. VA.	Fairmont Wall Plaster Co.
GRAND RAPIDS, MICH.	A. B. Zierleyn Co., 439-440 Houseman Bldg.
GREENVILLE, S. C.	J. C. Plowden, 201 Bruce Bldg.
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YOUNGSTOWN, O.	E. J. Holway, 253 Norwood Avenue

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East Point, Georgia (8 miles from Atlanta)

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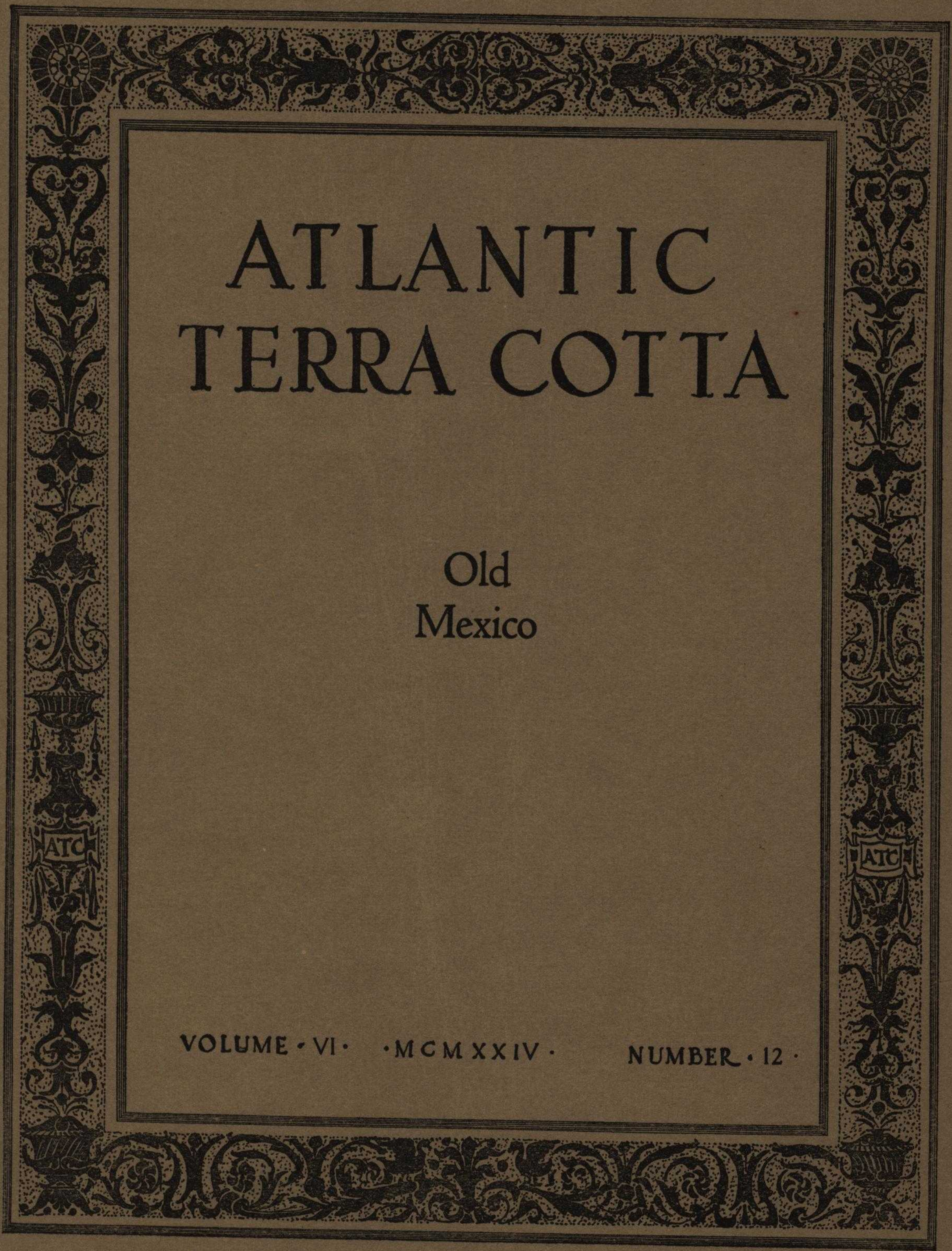

ATLANTIC TERRA COTTA

Old Mexico

VOLUME · VI · · MCMXXIV · NUMBER · 12 ·

File No. 9
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By its use you make sure that *all* bids are based upon doing *at least as much* as the Standard Specification requires.

We recommend real inspection at the building to make sure that the Terra Cotta delivered is in accordance with the Standard Specification.

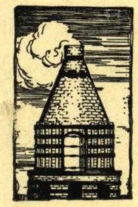
The Standard Specification covers the setting of Terra Cotta as well as its manufacture. Make sure that your Builder understands its terms and complies with them in every particular.

The Standard Specification for Terra Cotta was prepared by the National Terra Cotta Society with the cooperation of members of the Architectural Profession and of the National Bureau of Standards.

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS

New York City's Terra Cotta Line



Atlantic Terra Cotta Company
350 Madison Avenue, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

Largest Manufacturers of Terra Cotta in the World.

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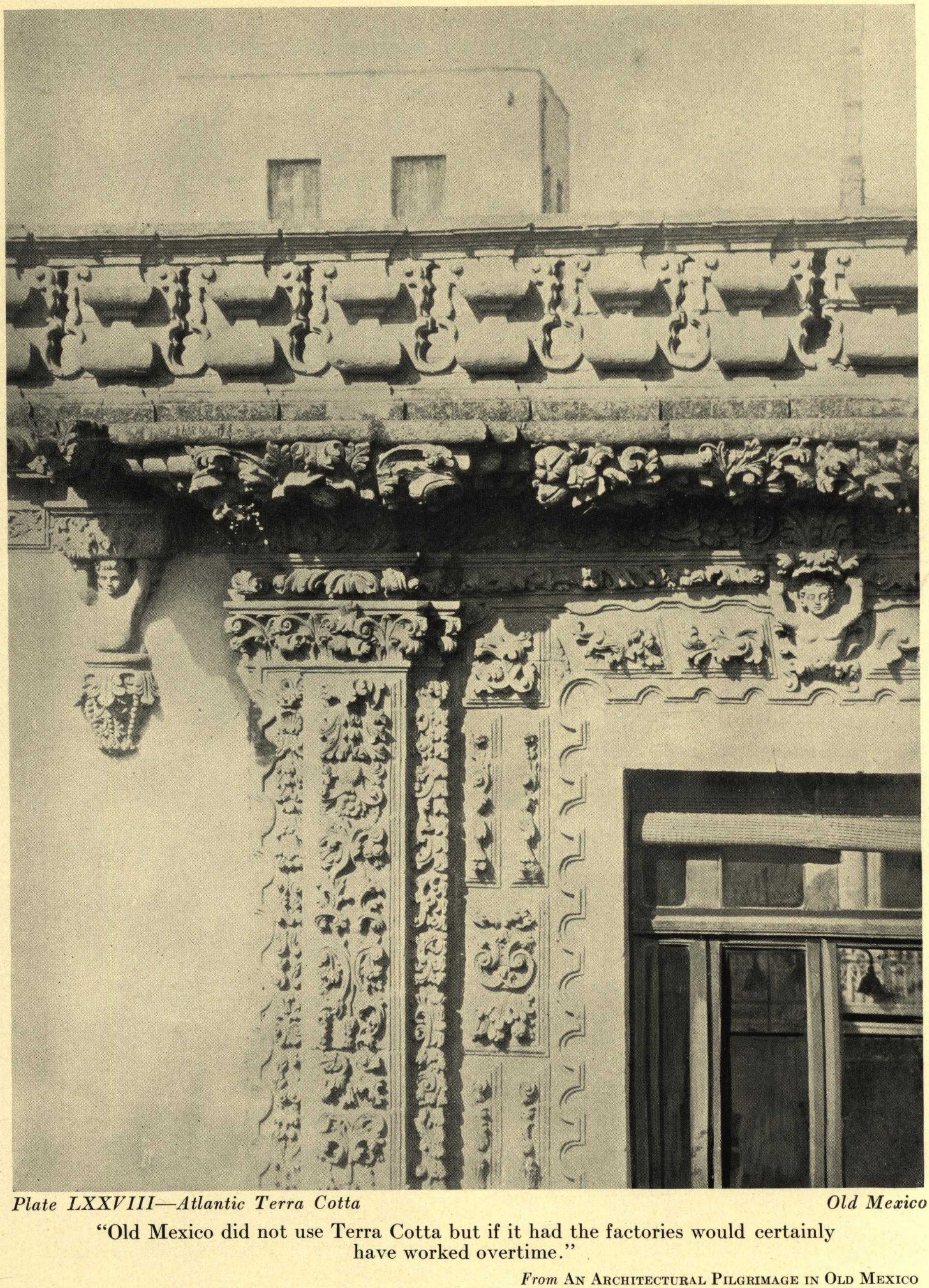


Plate LXXVIII—Atlantic Terra Cotta *Old Mexico*

"Old Mexico did not use Terra Cotta but if it had the factories would certainly have worked overtime."

From AN ARCHITECTURAL PILGRIMAGE IN OLD MEXICO
By Alfred C. Bossom

In Atlantic Terra Cotta an adaptation of this design could be worked up effectively in unglazed neutral gray with a rough texture and touches of bright colors in matt glazed.

ATLANTIC TERRA COTTA

VOL. VI MAY, 1924 No. 12

We are indebted to Alfred C. Bossom, F.R.I.B.A., for the illustrations in this issue of Atlantic Terra Cotta. The plates, together with more than one hundred others, appear in Mr. Bossom's book, "An Architectural Pilgrimage in Old Mexico."

Old Mexico

We are taking the liberty of quoting Mr. Alfred C. Bossom—from his book, and in part from correspondence:

"Old Mexico did not use Terra Cotta, but if it had the factories would certainly have worked overtime."

"There is no spot on this earth, I believe, wherein prototypes can be more satisfactorily found for Architectural Terra Cotta development than in Mexico herself."

". . . the future of our architecture in large buildings, such as hotels, office structures and certain of our major homes is going to be very closely interwoven with this style (Mexican) which is primarily a Terra Cotta architecture coupled with other media such as brick, stucco or concrete, which for beauty, cost and endurance cannot be excelled."

Old Mexico had no Terra Cotta. She did have tile, adobe, and particularly tepetate, a soft stone that can be shaped almost as easily as Terra Cotta can be modeled.

Consequently old Mexican Architecture shows a wealth of color and a plasticity of detail, combined with a freedom of treatment that suggest Terra Cotta.

In the present tendency to develop a purely American style of architecture, Mexico offers many suggestions. Contrary to general belief, Mexican architecture was not Spanish in its inception; in some of its detail it even antedates the Aztecs and reverts to the prehistoric Toltec, Tepan and Terascon periods.

When Cortes came to Mexico in 1520 he found the aboriginal Aztecs far advanced for the times, with a civilization that included a constitution, laws, courts of justice, and an architecture entirely imposing, quite equal to the Maya architecture of Central America. It was not until after the conquest that Spanish influence became apparent, and Spanish tradition was not always dominant. Aztec feeling makes Mexican design distinctly different from true Spanish.

In Atlantic Terra Cotta Mexican architecture can be well adapted to modern requirements. The ornament although fantastic in its detail repeats frequently, and repetition is an economic factor in Terra Cotta manufacture.

Aside from economy, the designs are so plastic in character and so rich in color, both intentionally and accidentally, that a modern adaptation that will endure calls for Terra Cotta as the only practical structural solution, as well as the only solution thoroughly consistent with the spirit of Mexican design.

When colors are used it is well to use an unglazed light gray or buff for the base color; either one gives a better ground than white or cream for the bright or matt glazed colors.

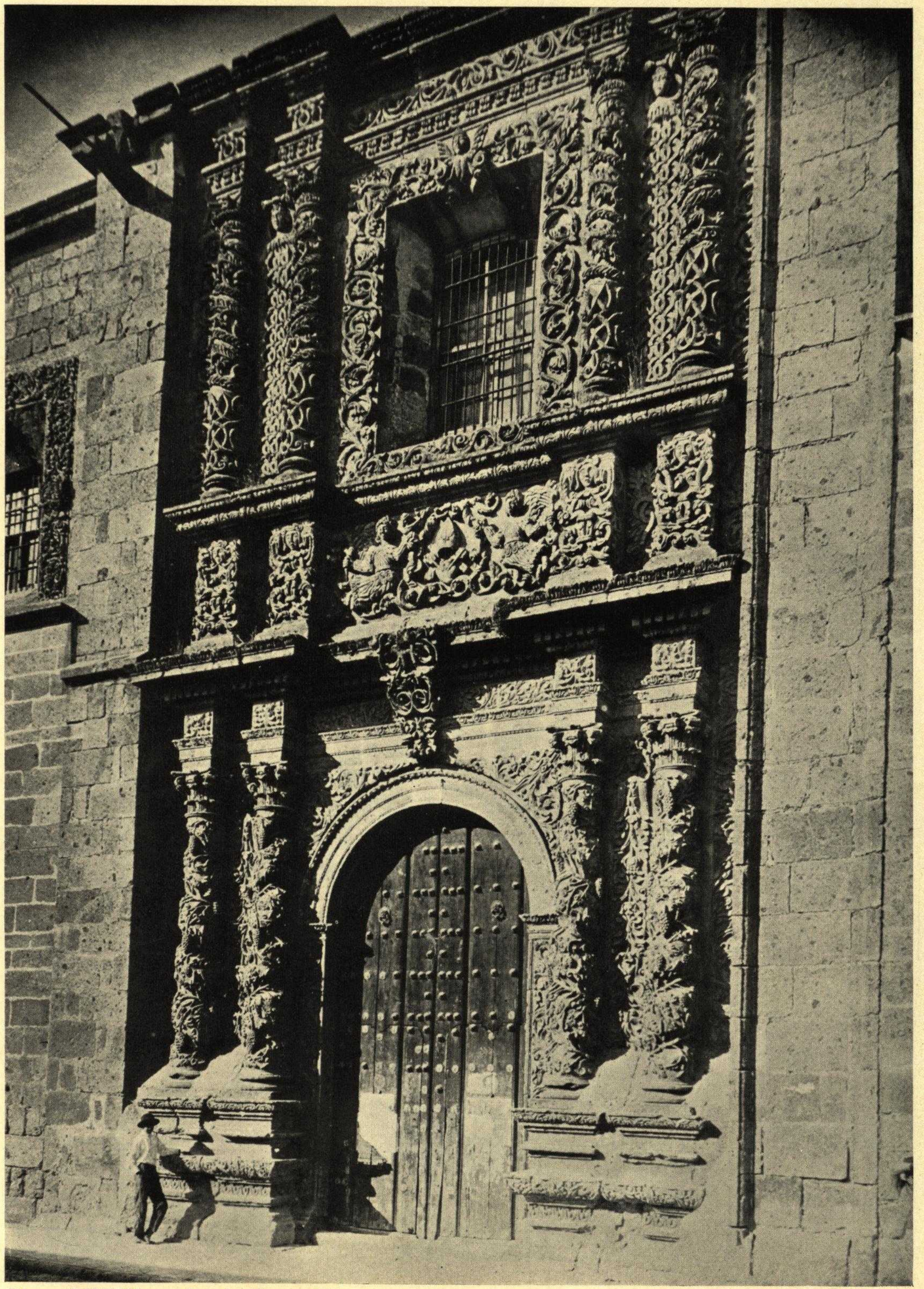


Plate LXXIX—Atlantic Terra Cotta *Santa Monica, Guadalajara*

Santa Monica, Guadalajara

In Atlantic Terra Cotta could be best developed in a varying shade of unglazed buff or gray. The sharp shadows make bright colors unnecessary.

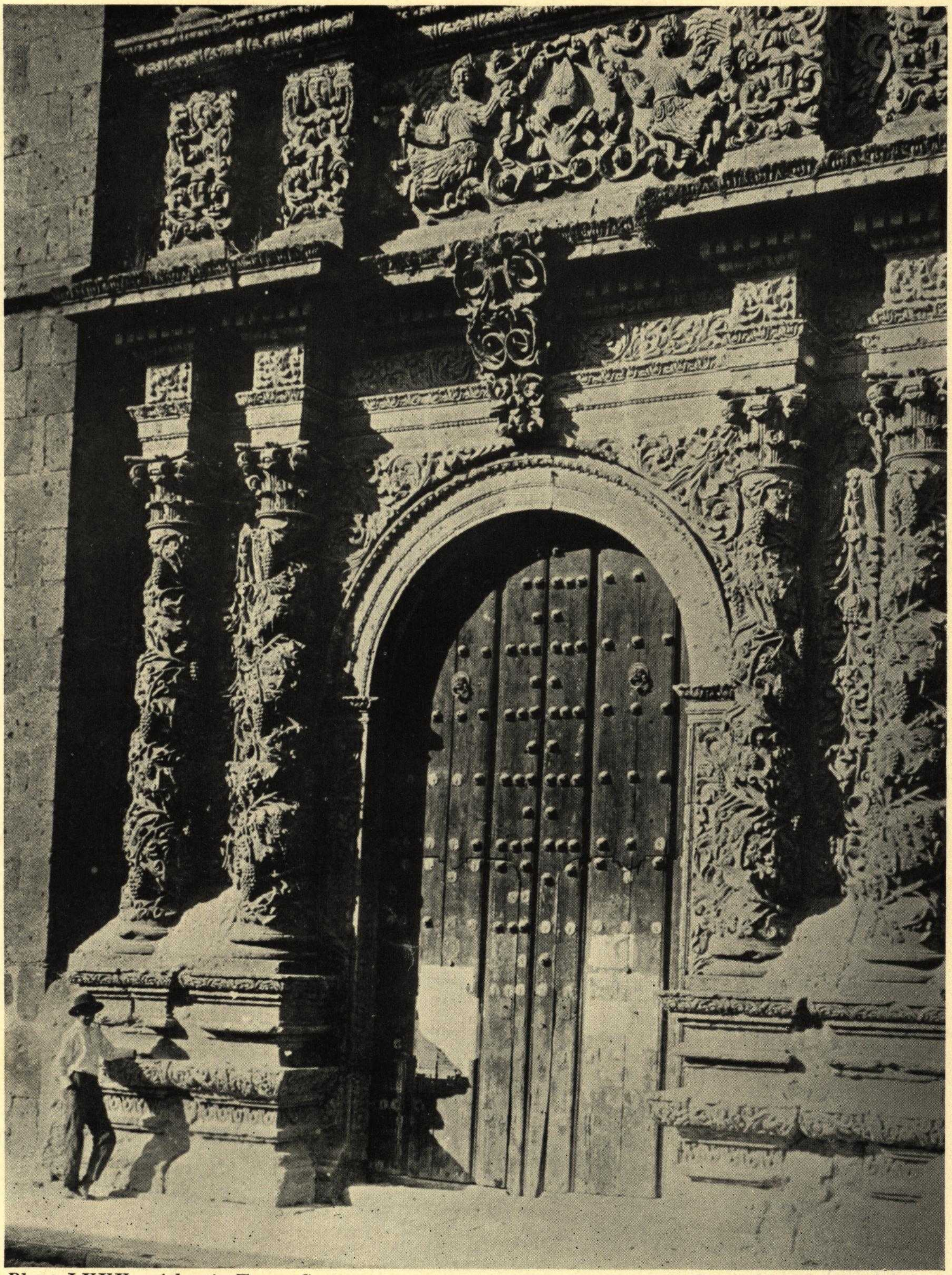


Plate LXXX—Atlantic Terra Cotta *Santa Monica, Guadalajara*

Entrance Detail, Santa Monica

Frequently a decorative entrance in Atlantic Terra Cotta will give distinction to a building that is otherwise plain. It is well to give windows a little decoration, however, and to lighten frieze and cornice with modeled ornament. Walls can be without decoration.

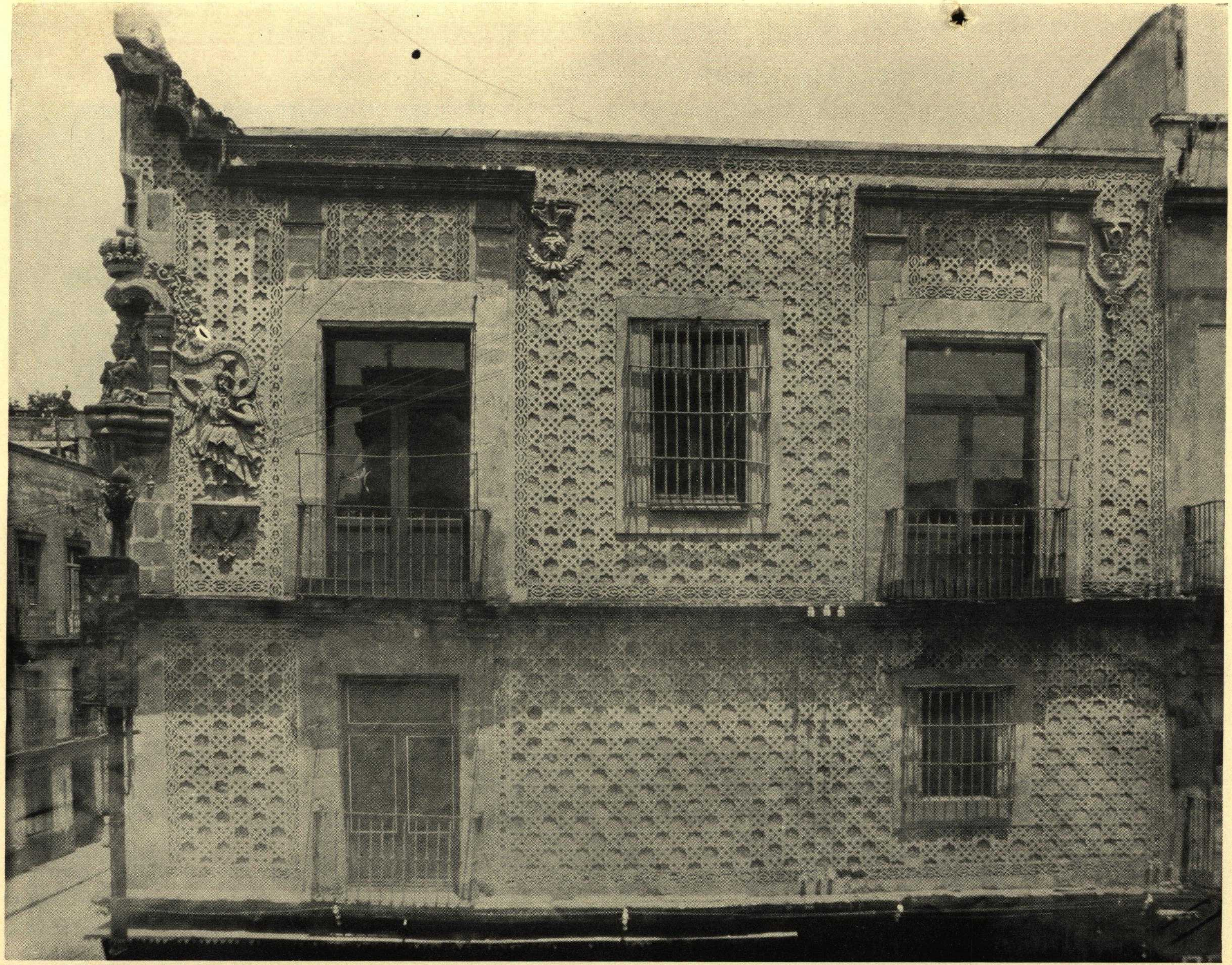


Plate LXXXI—Atlantic Terra Cotta *Calle Escalerillas*

Calle Escalerillas

Cornice eliminated and string course only used. Could be well executed in Atlantic Terra Cotta in two shades of unglazed buff, the darker shade in the sinkages; or in buff or gray with matt or bright glazed colors in the background.

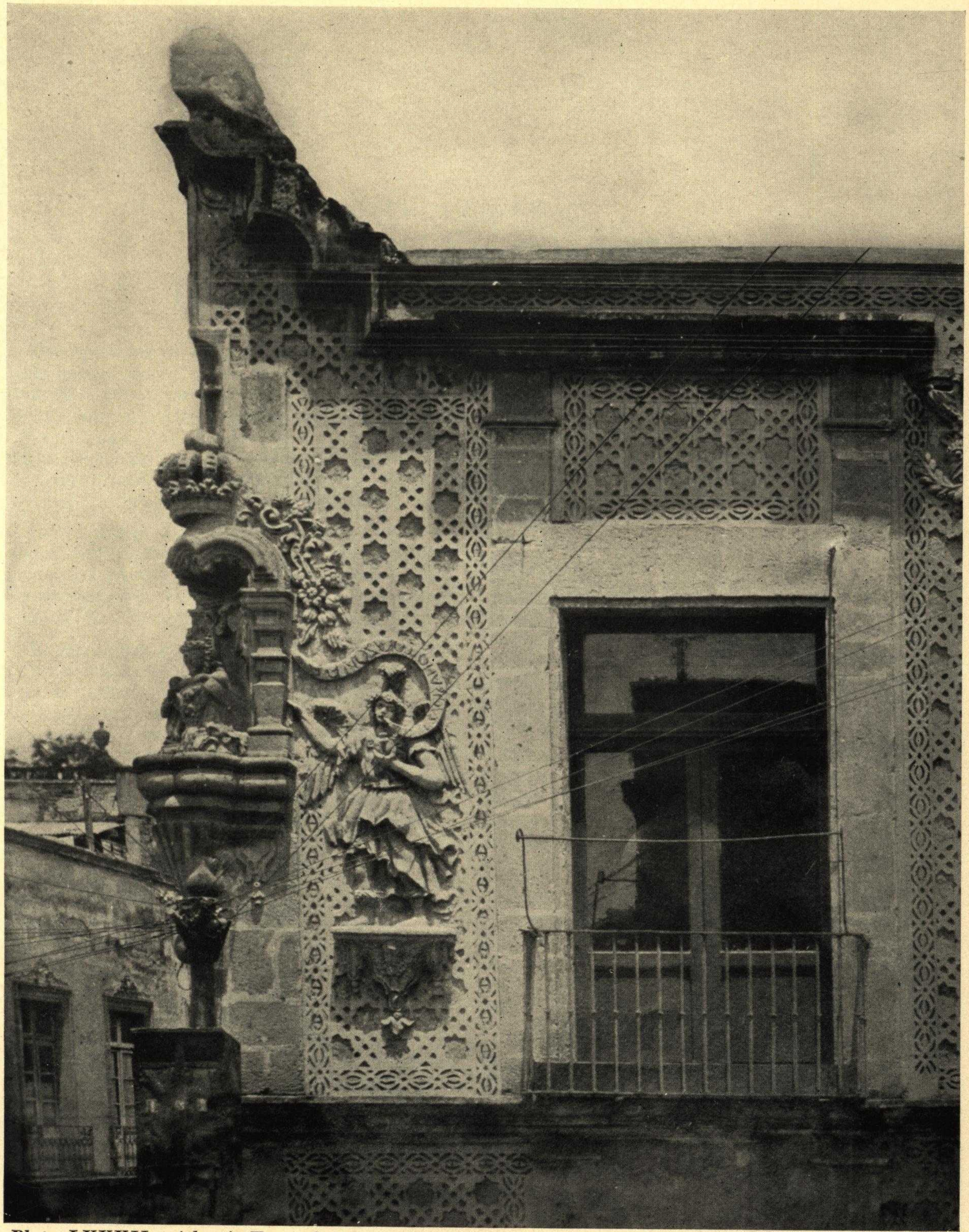


Plate LXXXII—Atlantic Terra Cotta *Calle Escalerillas*

Detail of Calle Escalerillas

Would be effective in Atlantic polychrome. The crown detail could be executed in brilliant glazed gold and scarlet; less brilliant, matt glazed colors for other ornament.

Plates 4 and 5

Atlantic Terra Cotta Construction

Domed Roof, Finial and Lamp Standards on Tower

The splendor of a gayly glazed dome often adds tremendously to the beauty of a building. Beautiful effects are obtained in domed roofs by the use of Atlantic gold glaze and Atlantic colored glazes. Color schemes of cream and gold, green and gold, or cream and yellow, are all appropriate. Designs in very bright colors are frequently used in the roofs of towers.

Plates 4 and 5 illustrate essential points in dome construction. It is important that the principles governing this class of work should be understood. Several improper methods of construction have been used in the past.

In designing roof coverings, the important point is not to depend on the mortar joints and not to depend on so-called elastic cements to keep the water out. The mortar joints in exposed features seldom remain water tight for more than a few years and most of the elastic cements dry out and lose their elasticity in time. Whenever possible, roof coverings should be designed with dowelled joints or overlapping courses. Lapped or covered joints are useless on the flat wash of horizontal courses such as sills, cornices and copings, because the water runs under the lap; but on domes or pitched roofs the lap shelters the joint and keeps out water.

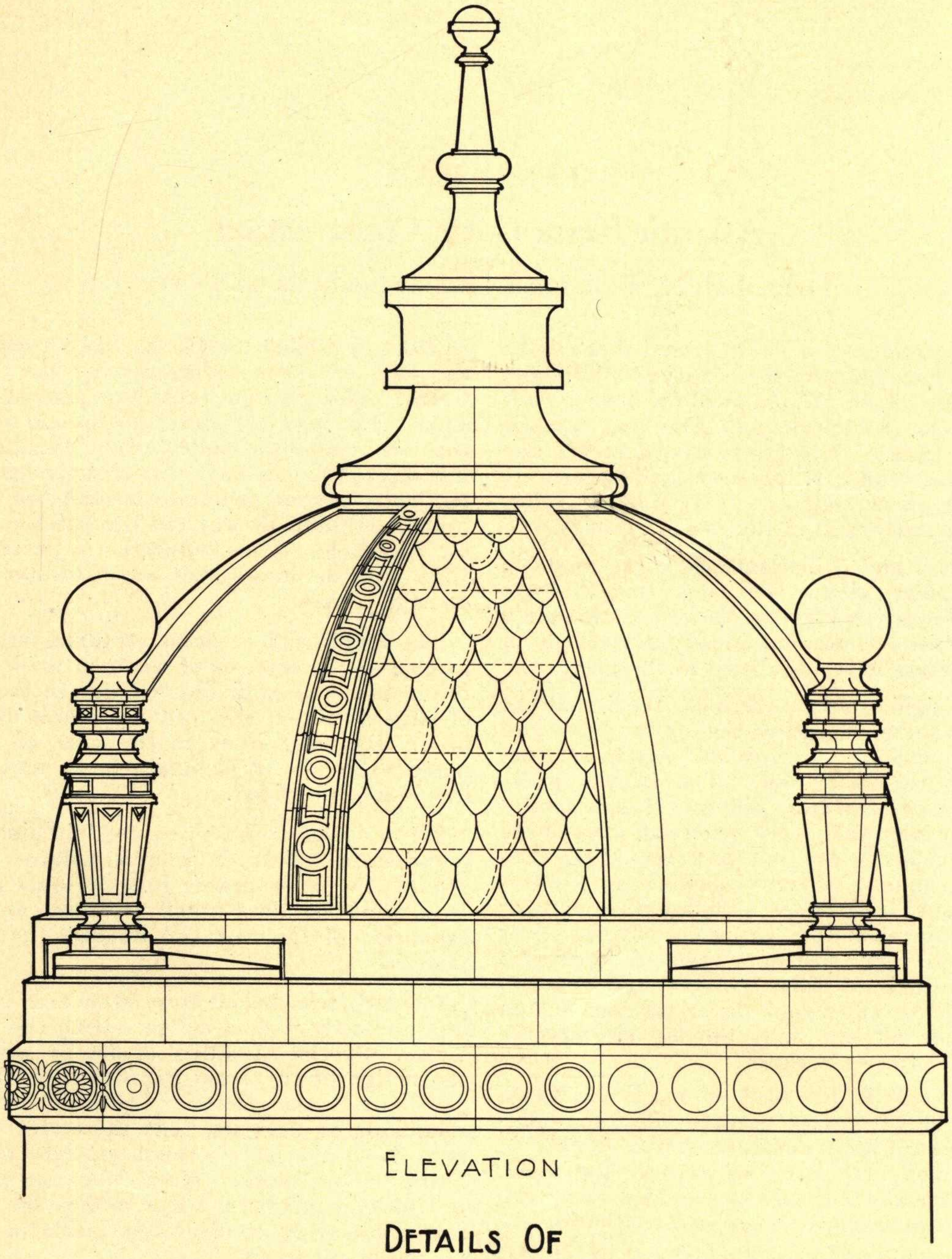
The voids in the back of the Terra Cotta should be left empty because filling materials collect and hold moisture which freezes in winter and may strain or rupture the work. The Terra Cotta should be provided with weep holes to promote drainage and ventilation.

A three ply water proof membrane of saturated felt and asphalt mastic should be applied to the roof structure before setting the Terra Cotta. This provides protection against leaks which may possibly develop through causes that are beyond the control of the Terra Cotta manufacturer. In the event of slight leakage, the water cannot penetrate beyond the membrane, and finds its way out through the nearest weep hole. Thus, saturation is prevented. It is only in domes that are saturated that damage occurs.

The rough roof or dome structure may be formed of concrete, or of common brick as in the instance we have illustrated. In the case of large domes, re-enforced concrete is usually used. By using brick in the case of small domes, the cost of elaborate forms and bent iron work is avoided.

When metal stiffeners or conduit pipes are required in finials or lamp standards, they should always be bronze rods or brass pipes. Iron rods and pipes usually corrode, and the expansion of the rust will damage the other materials.

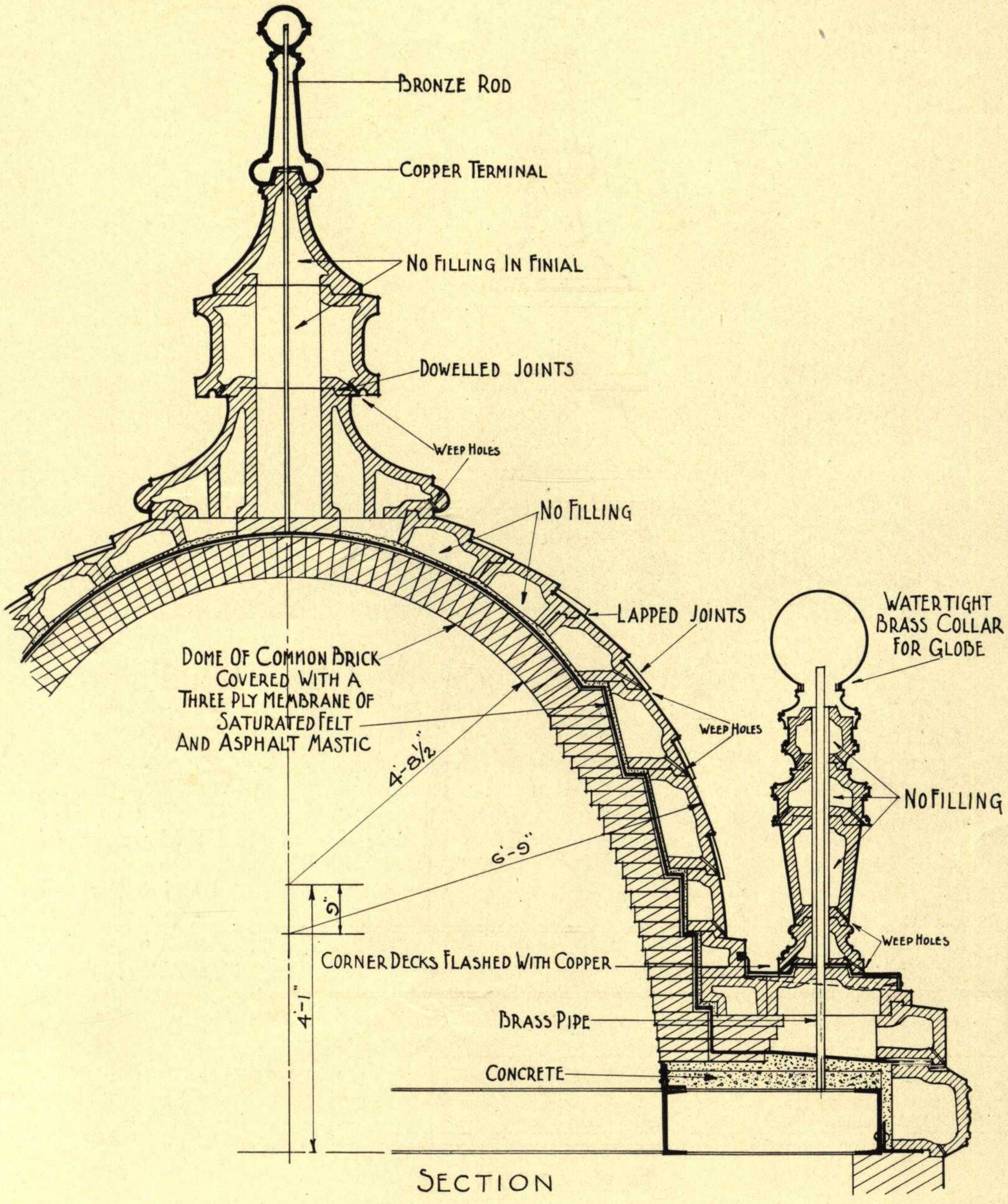
Corner decks below lamp standards should be completely flashed before setting the Terra Cotta. Special attention should be given to the design of the brass collar that holds the globe over the electric light. The collar should be so designed that the water which runs down the globe cannot get into the interior of the work. Weep holes should be provided in this brass collar so that the moisture produced by condensation inside the globe can drain out freely.



ELEVATION

DETAILS OF
ATLANTIC TERRA COTTA CONSTRUCTION
DOMED ROOF, FINIAL AND LAMP STANDARDS
ON TOWER

R.V.



DETAILS OF
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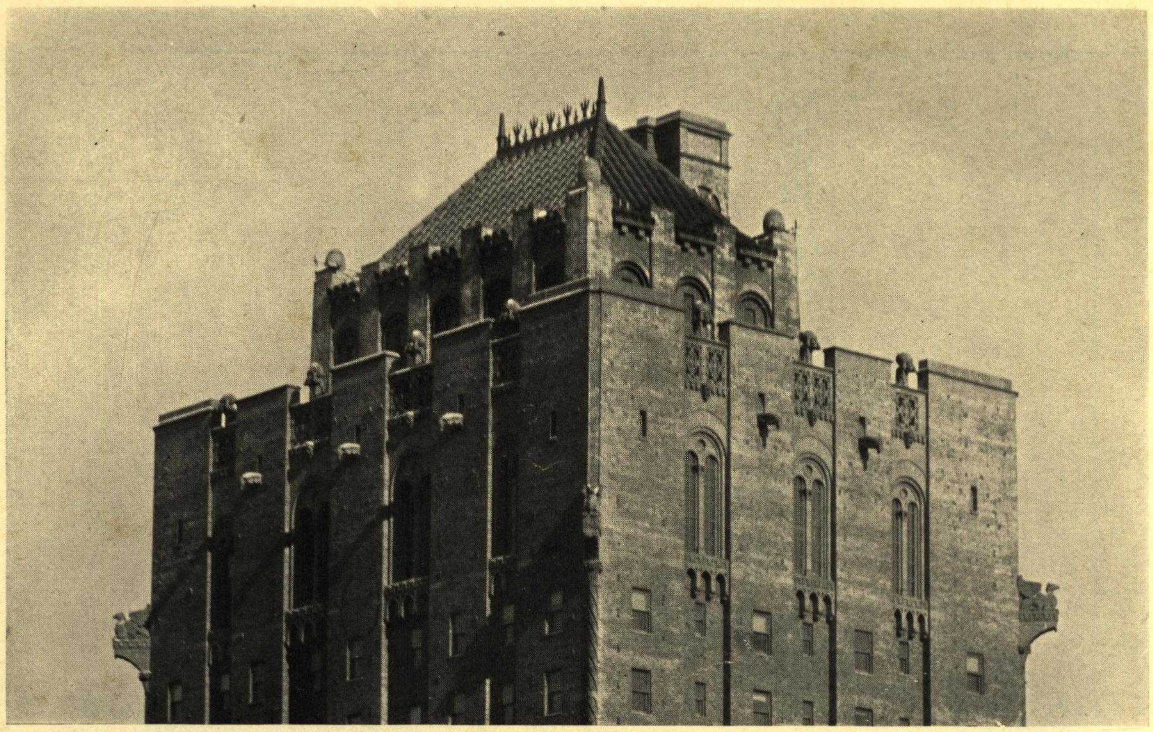
DOMED ROOF, FINIAL AND LAMP STANDARDS
ON TOWER

R.V.



Atlantic Terra Cotta in a Zoning Law Building

THE New York Zoning Law, by curtailing floor space in plan, has started a new type of American architecture. Buildings go higher, and the required breaks in the ascent, saved from abruptness by detail, give the architect an opportunity to use Atlantic Terra Cotta with interesting originality.

In the lower stories of the Shelton Club Hotel brick was equal to the repressed detail of the first and second cornices; Terra Cotta defines the ornament only slightly.

On the upper stories, where bolder and more open detail was demanded, Atlantic Terra Cotta is prominent.

Winged griffins of Terra Cotta with eight foot projection are placed at the corners below the last break in the shaft. Gargoyles of almost equal projection appear just below the coping. A Terra Cotta balustrade surmounted by Terra Cotta grotesques occurs in the breaks of the parapet, and Terra Cotta ornament tops the penthouse corner piers. The windows and stack are outlined in Terra Cotta.

Atlantic Terra Cotta ornament springs naturally from a brick surface. The two burnt clay materials have natural harmony and there is no contrast in color or texture.

Shelton Club Hotel, Lexington Avenue, New York
Arthur Loomis Harmon, Architect
Detail of Atlantic Terra Cotta

Atlantic Terra Cotta Company

350 Madison Avenue, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

Our Department of Standards will be glad to answer questions from Architects relating to Terra Cotta construction. The best time to ask questions is while the Architect's drawings are in course of preparation.

Economy and practical construction are assured.

Use of the Standard Specification for Terra Cotta, prepared by the National Terra Cotta Society, is assurance that all bids are based upon doing *at least as much* as the specification requires.

Copy on request.

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Largest Manufacturers of Terra Cotta in the World

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